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TREASURES

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LOTS 1–32

1

A TRANSITIONAL TOMPION

Portrait of General Charles Churchill
by Sir Godfrey Kneller, Bt (1646 - 1723)

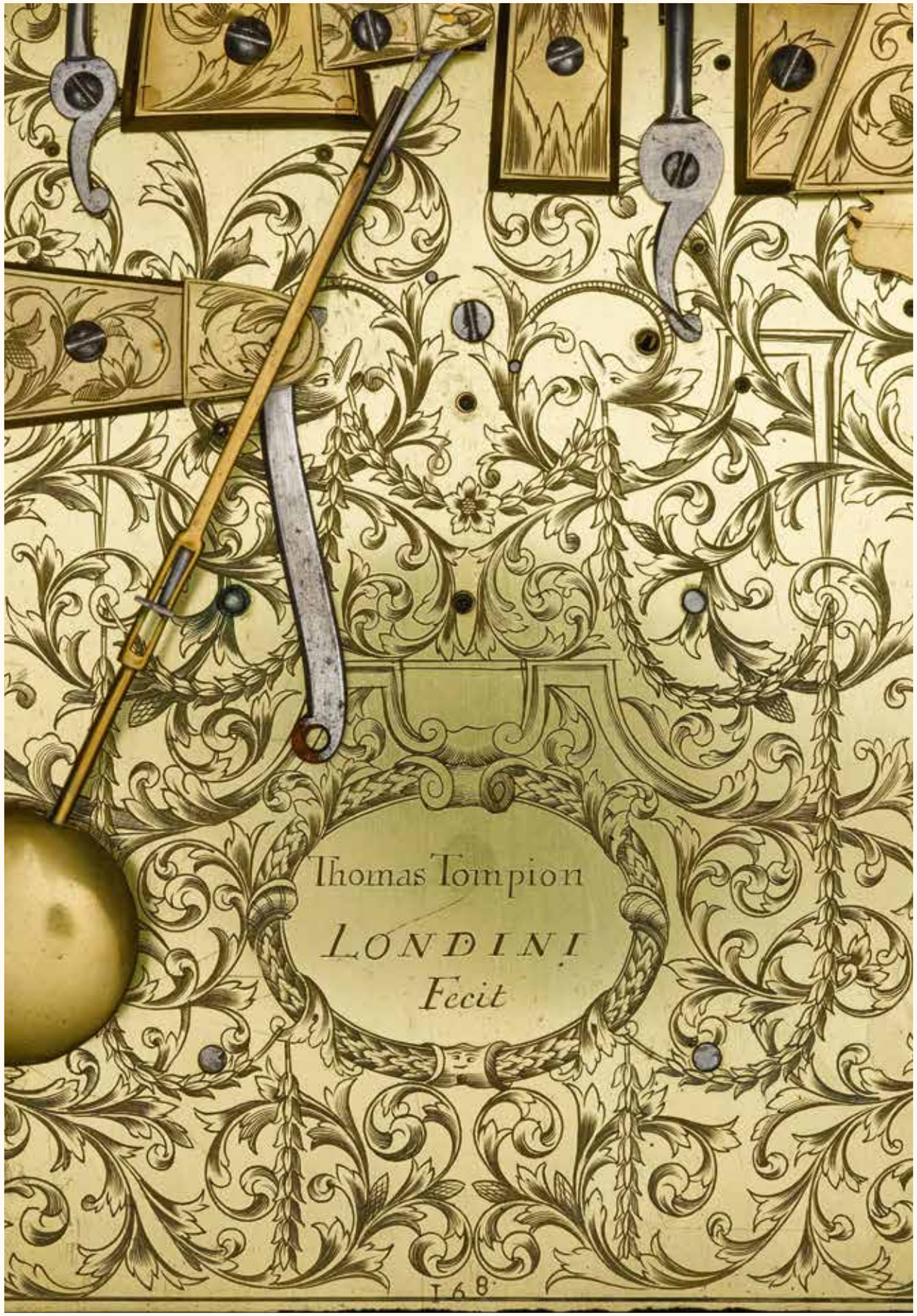
THOMAS TOMPION NO.168. AN EBONY QUARTER REPEATING TABLE CLOCK, LONDON, CIRCA 1690

8-inch latched dial with unusual foliate spandrels to the lower corners and signed along the lower edge *Tho: Tompion Londini Fec*, finely matted centre with mock pendulum aperture, the upper corners with subsidiary regulation and strike/silent dials divided by foliate engraving, the fusee movement with seven latched, knopped and ringed pillars, verge escapement with rise and fall regulation, rack striking on a bell and with Tompion's pull quarter repeating on a further bell via inconnecting levers on the backplate (one lever now missing), the backplate finely engraved with foliate scrolls and swags held by metamorphic dophins, signed in a reserve *Thomas Tompion Londini Fecit*, numbered along the lower edge *168*, the case with domed top and gilt carrying handle, moulded base and *later* block feet
38cm 15in high

PROVENANCE

Probably purchased by General Charles Churchill of Minterne Magna, Dorset (1656-1714), brother of John, 1st Duke of Marlborough. A distinguished soldier, he became Lieutenant of the Tower of London and Governor of Guernsey. Charles Churchill inherited the lease of the Estate of Minterne Magna from his father in 1688 and proceeded to much improve the manor house. On his death in 1714 he left the estate to his widow Mary who, on her death in 1757, left it to her cousin, Nicholas Gould. It remained in the Gould family until 1768 when the lease of the estate and contents of the house were acquired by Admiral Robert Digby. On Digby's death in 1815 it was inherited by his nephew Sir Henry Digby, thence by descent to the presnt owner.

£ 80,000-120,000



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Thomas Tompion (1639-1713), the greatest of English clockmakers was born the son of a blacksmith at Ickfield Green, Bedfordshire. It seems that he was trained, with his younger brother James, in the art of blacksmithing.

There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop but on the 4th September 1671 he was admitted to the Clockmakers' Company in London as a 'Brother'. He was described as a 'Great Clockmaker' which meant that at the time of his admission he specialised in the making of large turret clocks in iron. But the details of when he left Ickfield Green, where he went before arriving in London and how he changed from blacksmith to skilled clockmaker, remain a mystery.

On the 6th April 1674 Thomas Tompion became a 'Free Clockmaker upon Redemption' and was now allowed to set up his own workshop and take apprentices. During this important year he was introduced to Robert Hooke and was commissioned by him to make a quadrant. This was subsequently demonstrated to the members of the Royal Society and much admired. It was thus that Tompion moved into an influential circle of people who were able to introduce him to the distinguished scientists of the day, the nobility and King Charles II.

Shortly after 1680 Tompion devised a numbering system for all the clocks and watches that he made and this was continued after his death by his successor George Graham. Clock number 168 can be dated to circa 1690 and is one of a small group of repeating clocks marking the transition between those referred to as Phase I, without subsidiary regulation and strike silent dials, and Phase II with the fully developed version of those dials. The subsidiary dials and mock pendulum enabled the clock to be started and regulated for timekeeping without having to move it. This was a significant technical advance and would have been much appreciated by owners anxious not to cause damage or disturb the timekeeping of the clock. The foliate lower spandrels to the dial are very unusual for Tompion and appear on a very few clock at around this date only and include No.161 and No.166, both of which are also transitional clocks.

2

ADAM VAN VIANEN'S FLORA

Self portrait by Adam van Vianen, engraver Theodorus van Kessel now in the Rijksmuseum, Amsterdam

THE MARIANNE L. DREESMANN-VAN DER SPEK COLLECTION

FLORA: AN IMPORTANT DUTCH SILVER STANDING SALT, ADAM VAN VIANEN, (UTRECHT), 1621

embossed and chased as a barefoot flower girl representing Summer, balancing a basket, with little handles, on her head, carrying a basket of flowers on her arm and holding a spray of tulips, on a domed foot of quatrefoil outline, flat-chased signature *ADV* conjoined and dated *1621* within the fluid lobate scrolls and undulating folds of the base, later engraved with a crest, A Pelican in her Piety, *19th century bowl lining, the reverse of the crested cartouche with a later mark 'JM' conjoined*
20.3 cm., 8in. high
509gr., 16oz. 7dwt.

PROVENANCE

A British private collection before 1858
A Rotterdam private collection before 1977
Sold Christies Laren, 21 March 1977. Lot 273
Collection Prof. Dr Drs Anton C.R. Dreesmann, Laren, inv. no. G21
Inherited from the estate of the above, July 2002, inv. no. G024

EXHIBITED

Zeldzaam Zilver uit de Gouden Eeuw, De Utrechtse Edelsmeden Van Vianen, 14 December 1984-10 February 1985, Centraal Museum of Utrecht, no. 71

LITERATURE

(Auction catalogue), Fine Dutch Silver, Christie, Manson & Woods Ltd., Laren, 21 March 1977, cat. no. 273, p. 56 (reproduced in colour);
Johannes Rein ter Molen, *Van Vianen, een Utrechtse familie van zilversmeden met een internationale faam* , Rijksuniversiteit Leiden, Leiden, 1984, 2 vols, vol. II, Catalogus, cat. no. 420, p. 85;
Johannes Rein ter Molen, *Zeldzaam Zilver uit de Gouden Eeuw, De Utrechtse edelsmeden Van Vianen,* Centraal Museum, Utrecht, 1984, ref. no. 71, p. 85, ill. p. 85;
Weltkunst, C.A. Breuer, Munich, Germany, 1 February 1985, vol. 55, no. 3, p. 212-214 (comment on the exhibition dedicated to the Van Vianen family, in the Centraal Museum, Utrecht).

V ‡ £ 600,000-800,000

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Fig. 1 La Paysanne Vue de Face, Tenant un Panier sur sa Tête (The Peasant Woman Viewed from the Front with a Basket on her Head), from Varie Figure (Various Figures), Jacques Callot, circa 1620

FLORA: SPIRIT OF SUMMER AND THE VAN VIANENS' INFLUENCE

The elegant figural stem of the present lot is two things at once, both a symbol of Summer and model of a contemporary flower girl (see figure 1); the oversized basket on her head contrasts with the little one held so effortlessly on her arm, the position of her front foot makes it appear as if she would start walking or sliding off the base, which as a base needs to be solid but looks liquid, her bare feet contrasting with the expensive spray of tulips she holds, all typical of Adam van Vianen who creates subtle movement through an interplay of sculpture and ideas.

The large basket above the girl's head does not exist in another known surviving work by Adam van Vianen, but did exist in his oeuvre as evidenced by two drawings of twenty-six depicting silver objects by Adam and Christiaen van Vianen, recently published in The Burlington Magazine (figures 2 and 3) **[1]**. This early 18th century collection of drawings, now in the collection of the Rijksmuseum, records actual items, some surviving and some lost, from the collection of Anthony Grill III (1664-1727) who owned 33 pieces attributed to Adam van Vianen. The two drawings which both depict figural salts incorporating baskets by Adam van Vianen, show us that he used this highly technical form at least three times. The intricately chased decoration of the basket in the present lot, which appears to have been hand-woven, is a testament to the virtuoso skill that Van Vianen is so famous for.

The flower girl of the salt holds two tulips against her waist. The date of the salt, 1621, was at a high point in the Dutch love of tulips, epitomized by the example of the name changing in 1621 and use of the tulip as his emblem, of Claes (later Nicolaes) Pieterzoon, to Nicolaes Tulp (tulip). For what reason he did this is not completely clear except that he was very ambitious and must have considered it good for his career. Dr. Tulp, Mayor of Amsterdam and physician, holds the central position in Rembrandt's famous painting of 1632, The Anatomy Lesson of Dr. Nicolaes Tulp.

The influence of the Van Vianens was widespread, see KWAB [**2**] and an interesting side effect was the potential influence of Adam's figural sculptures on 18th century porcelain. Figurative silver and bronze forms have inspired ceramic designs in Europe, often adapted as practical objects such as salts and sweetmeat baskets. From the sculptural redware of Ary de Milde and the tin-glazed earthenware makers of Delft to the more refined forms of Meissen and Sèvres, pottery and porcelain manufacturers have used the human form as a conversation piece in table ornaments. Whilst many looked to European metal prototypes in the 17th and early 18th century, the Meissen modeller, Johann Joachim Kändler and his followers, created figurative baskets which would inspire porcelain modellers in Europe and China.

ADAM VAN VIANEN'S FLORA: SCHOLARLY AND SCIENTIFIC ASSESSMENT

Dr. Johannes R. ter Molen, who graded the works of the Vianen into a, b, c in his doctoral thesis, placed this salt in the top category a, that is, works that can undoubtedly be counted among the artist's oeuvre ('werken die zonder twijfel tot het oeuvre van de kunstenaar gerekend kunnen worden.' Op cit. vol. 2 p. 7).

Artists signature

Crest

Fig. 2, Tekening van 17e eeuws zilver behorende bij een album, anonymous, c.1725 - c. 1728 Rijksmuseum, Amsterdam

Fig. 3, Tekening van 17e eeuws zilver behorende bij een album, anonymous, c.1725 - c. 1728 Rijksmuseum, Amsterdam

In his commentary Ter Molen observed the later bowl lining and posed the thought that the figure might originally have been the base of a Nautilus shell painted by Nicolaas van Gelder now in the city museum De Lakenhal in Leiden (see figure 4). He referred to, but discounted the suggestion made by Christie's in 1977, that a painting by Thomas de Keyser depicted the salt. With regard to the latter observation, the painting by de Keyser formerly in the Musée des Beaux Arts Strasbourg until 1947, poorly photographed and now apparently destroyed, cannot depict the salt as it shows a figural item which has an upraised right arm rather than left arm as does the figure of Summer holding the salt. Regarding the tentative speculation that Adam van Vianen would have created only one example of the Summer/flower girl figure, pointing to it coming therefore from the Nautilus cup painted by Nicolaas van Gelder, this can be challenged by the existence of the same flower girl on the base of an Adam van Vianen tazza dated 1627 with scenes of Summer, now in the Centraal Museum Utrecht (op. cit. exhibition catalogue no. 78), as well as variants existing of Adam van Vianen's Galatea, as a finished object **[3]** and as a drawing of an object presumed lost from the sale of the great collection formed by Anthony Grill in the early 18th century. **[4]**

The salt has been x-rayed with comments and analysis of the constituent metals of the silver alloy and an extensive report by Dr. Tonny Beentjes FGA, in March 2021. Dr. Beentjes concluded 'this research has demonstrated that both the silver alloy and the used silversmithing techniques are consistent with the attribution of the salt cellar to Adam van Vianen. The only replacement part is the undecorated depression for the salt on top and chemical analysis has confirmed this to be of a different and later composition.' (Salt is corrosive against plain silver.) With regard to the alloy, Dr. Beentjes wrote 'It is known that Adam van Vianen used a silver alloy with a higher silver content than the standard silver alloys used by silversmiths of the time... (this was to make the metal softer for the extensive chasing techniques he employed.) . . . several measurements were taken . . . all measurements are consistently giving values of 98% silver or higher apart from the salt bowl which has values of around 92.5% silver. The silver alloy of the salt has also been compared against two qualifying Vianen pieces and found to be consistent. A copy of the report is available on request.

LINK TO A BRITISH PRIVATE COLLECTION BEFORE 1858

Unfortunately, the cartouche which might have identified the Flora salt's original owner has been later engraved with the crest of a Pelican in her Piety which is clearly British.

In 1858/59 the firm of Charles Thomas and George Fox (successors to Charles Fox and principle supplier to Lambert & Rawlings since at least the 1820s) was commissioned to make several copies of the Van Vianen salt in this lot, which strongly suggests that the original was known to Lambert & Rawlings, either because it was part of the firm's stock or, more likely, because it belonged to a customer **[5]**. Both the original salt and the copies are engraved with the same crest (a pelican feeding her young in a nest; a Pelican in her Piety) although in markedly different hands. The one on the salt now offered appears earlier, possibly 18th century, the others consistent with the style of the late 1850s. This crest is that of a branch of the Stuart (or Stewart) family as well as that of Arthur and Paterson (or Patterson) but because Lambert & Rawlings's archive was destroyed long ago there is little hope of identifying the name of their customer. What is beyond doubt, however, is that a Stuart or an Arthur or a Paterson was among a select group of Scottish and English collectors who appreciated the skill and artistry of Van Vianen silver, or at the very least were enthusiastically familiar with silver objects which had 'all the peculiarities of Viani's style.' [**6**]

'Around the middle of the 17th century the prices paid for [the Van Vianens' silver] were exceptionally high, but they declined thereafter until its value reached the same level as ordinary silver around 1730. The decades after that saw the prices rise again, possibly owing to the interest of a growing number of collectors, but around 1800 they reached a new low as a result of the collapse of the economy including massive taxes on silver, and changes in taste. Up to 1775 virtually all the Van Vianens' silver was in Dutch hands, but after then English collectors in particular succeeded in obtaining nearly

Fig. 4, Fruitstilleven met Nautilusbeker, 1675
Nicolaas van Gelder, Museum De Lakenhal, Leiden

all the important pieces that came up for sale in Holland. They were prepared to pay high prices and after the expulsion of the French [in 1813] prices more than doubled in a short time. Thus around 1825 very many silver objects passed into the hands of English collectors, whose taste had for some time been strongly concentrated on the Italian Renaissance, the Van Vianens evidently [having] been regarded as important Italian masters.' [**7**]

WILLIAM BECKFORD AND THE DUKES OF HAMILTON

One such collector was the much-travelled connoisseur, William Beckford (1760-1844). He is thought to have owned at least one example of Christiaen van Vianen's work: a silver bowl on foot, 'by A.D. Viana (or Van Vianen),' Utrecht, 1628, which was exhibited by Beckford's Scottish grandson, William Hamilton, 11th Duke of Hamilton (1811-1863) at the 1862 loan Exhibition of Works of Art at the South Kensington Museum. On the same occasion the Duke lent two other pieces: a 'Silver-gilt presentoir, of Cupid astride on a barrel . . . A beautiful and characteristic work of A.D. Van Vianen' (Ter Molen 515) and 'A Silver-gilt boat-shaped ewer in form of a car, drawn by two sea-horses . . . engraved with signature of the artist, A.D. VIANA.' (Ter Molen 434) These may also have been Beckford's.[**8**] The Scottish Duke also owned a pair of Adam van Vianen tazzas dated 1627 in which one of the figural stems is identical to the Flora who holds the basket aloft in the present lot (Ter Molen 429 and 430). Another owner was the Scot, Francis Charteris, 10th Earl of Wemyss (1818-1914) who was probably the particular Earl of Wemyss who acquired Paul van Vianen's important ewer and basin of 1613, which is now in the Rijksmuseum (Ter Molen 19).

Among other 19th century British owners of Van Vianen silver were the Duke of Sussex (1773-1843) (an ewer and basin, Christiaen van Vianen, Utrecht, 1632, (sold Christie, Manson & Woods, London, 22 June 1843, lot 78); Ralph Bernal (1783-1854) (a tazza, 1612, sold Christie, Manson & Woods, London, 5 March 1855, lot 1448); Benjamin Disraeli, Earl of Beaconsfield (1804-1811) (two 'high salt cellars,' similar in concept to the present salt cellar,' sold Christie, Manson & Woods, London, 13 July 1881, purchased by Banting, cabinet makers and curiosity dealers), afterwards acquired by Baroness Angela Burdett-Coutts (1814-1906) (sold Christie's, London, 12 May 1922, lots 71 and 72); Louis Huth (1821-1905), merchant banker (Christie's, London, 4 March 1892: 'small silver-gilt ewer, by P. Van Vianen, of Utrecht, which weighed 17 ½ oz., sold for 130 guineas, and was said to be purchased for Mr. Louis Huth, as were the silver-gilt fork, spoon, and knife to match, made by the same famous goldsmith. These brought 52 guineas.' James Gurney (1834-1897), a wine merchant (a silver-gilt cream jug, 'supported by a griffin, handle formed as a serpent, by Van Vianen,' sold Christie, Manson & Woods, London, 8 March 1898, purchased by the dealer Joseph Duveen); Bertram, 5th Earl of Ashburnham (1840-1913) ('an oval dish, repoussé with Bacchanal, nymphs, and cupids, 10in. by 8in., by Adam Van Vianen, of Utrecht,' sold Christie's, London, 26 March 1914, purchased for 410gns. by Crichton Brothers).

Footnotes:

[1] Esther van der Hoorn, 'Drawings of Van Vianen silver in an eighteenth-century collection,' The Burlington Magazine, 163, February 2021, pp. 129-143
[2] Exhibition Catalogue, Reinier Baarsen with a contribution by Ine Castelijns van Beek, KWAB, Ornament as Art in the Age of Rembrandt, Rijksmuseum, 30 June - 16 September 2018.
[3] Sotheby's Treasures, London, 4 July 2018, lot 10
[4] op. cit. Van der Hoorn, p.72, illus. 25
[5] A single salt, Sotheby's Belgravia, 18 November 1971, lot 164, purchased by Shrubsole; a pair, Phillips, London, 23 September 1988, lot 64; and a single salt, Sotheby's, New York, 21 April 2021, lot 367
[6] Henry Rumsey Forster, The Stowe Catalogue Priced and Annotated, London, 1848, p. 136, 19th day's sale, lot 596
[7] Johannes Rein ter Molen, Van Vianen, Rotterdam, 1984, vol. I, p. 119.
[8] Catalogue of the Special Exhibition of Works of Art . . . June 1862, London, revised edition, 1863, p. 519, respectively nos. 6234, 6232 and 6233.

3

APOLLO TRIUMPHANT

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

FRENCH, PARIS, CIRCA 1700

APOLLO AND THE PYTHON

bronze, rich dark brown patina
on a gilt bronze ormolu base, attributed to Jean-Caude Duplessis (1695-1774), circa 1745
marked with the crowned 'C' control mark
Apollo: 68cm., 26¾in.
base: 6.5cm., 2½in.

PROVENANCE

According to family tradition, formerly in the collection of Jean-Baptiste de Machault (1701-1794), Château d'Arnouville;
Charles-Henri-Louis de Machault (1747- 1830), his son;
Eugène de Machault (1783-1867), his son;
Henriette de Machault (1808-1864), wife of Marquis de Vogüé in 1826;
Leonce Louis Melchior, Marquis de Vogüé (1805-1877), Paris;
Thence by descent;
Etude Beaussant Lefèvre, Hôtel Drouot, Paris, 25th April 2003, lot 76;
Highlights from an Important Private European Collection, Sotheby's, London, 5 July 2006, lot 9

£ 200,000-300,000

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Portrait of Jean-Baptiste de Machault d'Arnouville (1701-1794)

This group is full of triumphant, composed elegance, epitomizing the era of Louis XIV. Apollo stands balletically on the cowering python, his left foot on the python's back and his right foot balanced on the tail, curling out behind. He looks down impassively, his right arm raised effortlessly, and his lyre nestled in his left arm. The imaginary wind that ruffles the loose drapery around his perfect body blows through his luxuriant hair. The drama is staged as a formal dance in which beauty is victorious over the gruesome monster.

The crowned 'C' mark on this bronze provides a terminus ante quem of 1749, but the work finds its closest stylistic parallels in the oeuvre of Philippe Bertrand and his circle, who were active around 1700. Apollo's perfect anatomy and grand gesture can be compared with the model of *The Birth of Venus*, attributed to the circle of Bertrand, such as the cast in the Wallace Collection (S195). Note in particular the pose of Zephyr rising weightlessly behind Venus, whilst she looks down aloofly at an infant mermaid with the same indifference as our Apollo. These same compositional elements are repeated in Bertrand's group of *The Abduction of Psyche* in the Royal Collection. Here Mercury's pose is virtually a mirror image of Apollo's in the present group.

The sculptor of this Apollo group, however, gives much more attention to the intricate chasing of the bronze than is seen in the work of Bertrand. This is particularly apparent in the precision of the finishing in the python's tail and in Apollo's hair. It is a sumptuous bronze fit for the grandest collection.

According to family tradition, this bronze was part of the important collection of works of art formed by Jean-Baptiste de Machault (1701-1794). Machault was an influential French statesman who held a succession of government offices, becoming Intendant of Hainaut from 1743 to 1745. In 1745, Louis XV appointed him to the key role of Controller General of Finances. Soon after, Machault instituted a tax on all metal objects containing copper, which were required to be marked with the crowned 'C'. This official stamp, used between 1745 and 1749, appears on the reverse of the present bronze. Machault's overhaul of the direct tax system in 1749 was intended to be a fairer system than the old tax of a tenth and was to be applied equally to the church and nobility, but fierce opposition from the establishment forced Machault to abandon his reforms, which if they had been successfully implemented may have done much to prevent the later Revolutionary movement. In 1754 he relinquished the Controllership to become Minister of Marine, but soon after, in 1757, decided to retire, although he remained a close advisor to the King. During the French Revolution, he was stripped of his property and sent to prison by the Revolutionaries, where he died in 1794 at the age of ninety-three. His chateau remained unfinished and passed to Count Choiseul d'Aillecourt, who sold it to Baroness Nathaniel de Rothschild in 1872.

When his father died in 1750, Charles-Henri-Louis de Machault inherited the lands of Arnouville (Val d'Oise) and commissioned the architect Constant d'Ivry (1752-1760) to build the Chateau d'Arnouville. Over the next ten years, he formed an important collection, including fabulous furniture, sourced from the antique dealer Thomas Joachim Hébert, sumptuous tapestries and ormolu mounted porcelain and sculpture, which are considered today amongst the most important masterpieces of French 18th century art.

An outstanding item in the collection was the precious gift that Machault received from Madame de Pompadour, which she had in turn acquired from Lazare Duvaux in 1755: *'un grand vase couvert de porcelaine celadon en bas-relief garni de bronze doré d'or moulu: 1500 livres'* (Sotheby's Paris, 23 June 2004, lot 58). Louis XVI also gave him a series of six important tapestries illustrating the story of Don Quixote in 1783 (sold Sotheby's Paris, 18 December, 2001, lot 327). Other notable items in the collection included an exceptional pair of bronze Rape groups, as well as Giovanni Francesco's Susini's *Abduction of Helen by Paris* now in the J. Paul Getty Museum, Malibu. Both bronzes are presented on gilt bronze 'Rocaille' bases, similar to that which features on the present bronze.

RELATED LITERATURE

F. Souchal, *French Sculptors of the 17th and 18th centuries. The reign of Louis XIV*, vol. II, p. 73, no. 99; R. Wenley, *French Bronzes in the Wallace Collection*, London, 2002, pp. 54-57 (for the bases), and pp. 66-7; X. Salmon, *Madame de Pompadour et les Arts*, Versailles, 2002; G. Bresc-Bautier, G. Scherf & J. Draper, *Cast in Bronze : French Sculpture from Renaissance to Revolution,* Paris, 2009, pp. 394-5

4

DESIGNED BY MR WILLIAM KENT

Colen Campbell's, Wanstead House, West elevation, Vitruvius Britannicus, 1715, plate 22

PROPERTY FROM THE HAMILTON COLLECTION, LENNOXLOVE HOUSE, EAST LOTHIAN

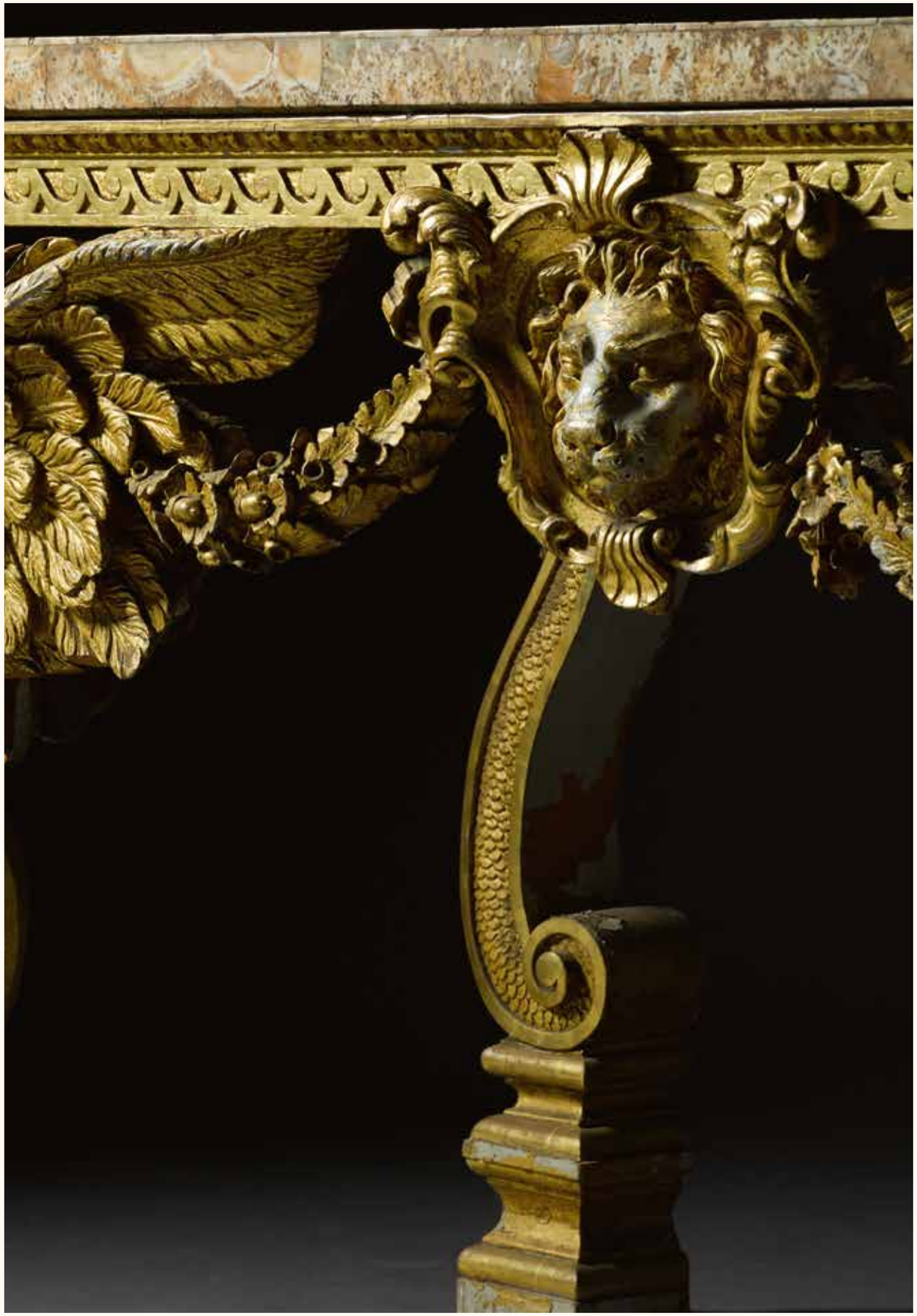
A GEORGE II CARVED GILTWOOD SIDE TABLE, PROBABLY TO A DESIGN BY WILLIAM KENT AND EXECUTED BY JAMES RICHARDS, CIRCA 1730

with an *associated* veneered alabaster top, the Vitruvian scroll carved frieze centered by a cartouche with a lion mask, the front legs composed of winged eagles supporting festoons of oak leaves and with leaf carved 's-scroll' back legs with reserves of 'fishscale', each leg ending in block feet, *later gilding over a grey/white paint and gilt-heightened surface*
93.5cm. high, 165cm. wide, 80cm. deep;
3ft. ¾in., 5ft. 5in., 2ft. 7½in.

PROVENANCE

Possibly commissioned by Sir Richard Child, Baron Newton and Viscount Castlemaine, created Earl Tylney of Castlemaine in 1731 (d.1743) for Wanstead House, Essex and thence by descent until sold Wanstead House Sale, 12th June 1822, lot 24, formerly in the Crimson Damask State Bed Chamber (20s 10d);
At Herriard Park, Hampshire (date not known);
The Property of the late Major F. H. T. Jervoise (d.1959) of Herriard Park, Basingstoke, until sold by his heirs, in these rooms, 11th February 1966, lot 152;
Acquired at the above sale by Douglas, 14th Duke of Hamilton (1903–1973) for the Hall at Lennoxlove, East Lothian (£800);
Thence by descent.

W **£ 150,000-250,000**



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

the alabaster 'bookplate' veneered top

WILLIAM KENT (1685-1748)

The Lennoxlove table demonstrates William Kent's supremacy as one of England's greatest designers of the Georgian Period. It reflects his learning, his experiences travelling on the Continent and his sense of theatre.

Margaret Jourdain in her 1948 monograph on Kent (*The Work of William Kent*), quotes Horace Walpole who wrote that the designer 'was not only consulted for furniture, glasses, tables, chairs etc., but for plate, for a barge, for a cradle'[1]. She notes that his 'furniture is rich, florid, and monumental', continuing that 'Some examples of furniture by Kent are figured in Vardy's *Designs of Inigo Jones and Kent*[2], and these, with authentic specimens at Houghton Hall and from Chiswick House, show some slight influence of Venetian work of the sixteenth century but an even more marked Kentian flavour. In these pieces the enrichments and carved mouldings are very large in scale, and large foliations, masks and demi-figures are freely used'[3]. These words neatly encompass the spirit and form of Kent's work, his influence, if not actual participation, being strongly evident in the present table.

The inspiration on this arbiter of Anglo-Palladian taste was not limited to Vitruvius, Palladio and Inigo Jones and Venetian design. Kent's furniture and interiors draw on many styles and translate his experiences in Italy as a whole, he spent ten years there between 1709 and 1719 and was to write that he was 'continualy a drawing ornements & architecture & getting things yt I think will be neciseary for me in England [*sic*]' (Susan Weber, *William Kent*, London, 2014, p. 455 p. 449)[4]. The effect of the Italian and French Baroque models he encountered appears most readily in his furniture design and interior decoration. On his death the catalogue of his chattels lists five Italian console tables which Weber suggests may have served as models for his clients (Weber, *op. cit.*, p. 451).

The design of the table whilst a reflection of Kent's stylistic tendencies also shows a knowledge of the mythology of the Ancient world, considered themes which appear consistently through the great designer's work. This symbolism would have appeared in the printed engravings he acquired in Italy (Weber, *op. cit.,* p. 449) and were the same motifs evidenced in the work of other Palladian architects, designers and collaborators including Richard Boyle, 3rd Earl of Burlington (1694–1753) at his London townhouse, Burlington House and his famous villa at Chiswick. The design incorporates, symbols of power and victory and attributes of Jupiter, the garlands of oak leaves are from a tree sacred to him, the lion mask is a beast who represented this King of the gods. This classical language would have been understood by Kent, his circle and his patrons.

TABLES FOR COMPARISON

The original painted surface of grey/white with gilt-heightened carved detail on the Lennoxlove table was a decorative device much used by Kent. It would have been like the surface of a table illustrated by Weber (*op. cit.,* p. 455, fig. 17.11). This table was designed by Kent for Wanstead House *circa* 1730 and is now at Wilton House in Wiltshire (along with other pieces from the 1822 sale) in the collection of the Earl of Pembroke and Montgomery (inv. 0538). This table, whilst more substantial to support the weight of its marble top, also shares some of the design vocabulary of the present lot. It too, features a Vitruvian scroll frieze[5] above a central mask, oak leaf festoons, similar scrolled back legs and 'fishscale' decoration. The curved 's-scroll' leg seen on the Wilton table and the present lot also appears on other furniture from Wanstead including a settee and a banquette (Weber, *op. cit.,* p. 454, fig. 17:10 and p. 457, fig. 17.16).

For a giltwood example with winged eagle front legs supporting festoons and the same flattened scrolled back legs, see the table designed by Kent for the Blue Velvet Room, Chiswick House, *circa* 1727-32 (Weber, *op. cit*., p. 495, fig. 18.37) now at Chatsworth. Weber writes that this table 'introduces the winged-eagle monopodium in Kent's work. He first conceived it in 1725 as a tailpiece for the *Odyssey* [Alexander Pope, 1725-26] although in the drawing two eagles with outstretched wings stand atop the slab. His winged-eagle innovation became one of the most fashionable themes for console tables in the 1730s and 1740s' (Weber, *op. cit*., p. 496).

A table from Ditchley, similar to that conceived for Chiswick, now in the collection of the Victoria and Albert Museum, London (W.6:1, 2-1933) is worthy of comparison. It too features superbly executed eagles supporting foliate festoons either side of a central device to the frieze. William Kent and Henry Flitcroft both worked at Ditchley Park for George Henry Lee, 2nd Earl of Lichfield, between about 1736 and 1740. The V&A attribute the design of this table to Henry Flitcroft, 'The light, feminine nature of its design suggests that the base of the table is the work of Flitcroft not Kent' (retrieved 25/05/21, https://collections.vam.ac.uk/item/O79043/side-table/).

See a carved giltwood console table designed by Kent at Houghton (*circa* 1730), generally given to the esteemed carver James Richards. This table features oak leaf festoons and similar reserves of 'fishscale' too (Weber, *op. cit.,* p. 453, fig. 17.8).

JAMES RICHARDS (D.1759)

The important and costly nature of the commissions for William Kent's patrons meant that the most eminent woodcarvers and cabinetmakers of his day were used to realise his designs, these included Benjamin Goodison, John Bosun and James Richards.

Close comparison of the quality and fluidity of the carving of the eagle figures, the central mask, the decorative detail of the back legs and the construction of the supporting frame, can be made with similarly designed and conceived tables associated with Kent and Richards.

For a documented group of tables by Kent which were executed by Richards see those at Raynham Hall, Norfolk[6]. There is a table which makes a very good comparison, it is structured in the same way, that is with a shallow frieze above a mask with festoons and foliage and scrolled legs (Weber, *op. cit.,* p. 99, fig. 18.42). Interestingly this table was designed for the State Dining Room and was conceived to be white painted and gilt like the Lennoxlove table was originally. Richard's bill was as follows 'A Table frame under the glas frame, wth 4 Truses, a piece of ornamt in ye frint wth a head, Cornucopias of fruit and flowers, foliage in the front and Ends with the moldings carved £9.11.6d' (Weber, *op. cit.,* p. 499).

Whilst not mentioned in an extant bill also there is another table in the 'Belisarius' Room at Raynham, of the same date with oak leaf festoons, hung from a frieze of relief carved classical decoration, which are united by a central lion mask within a cartouche (Weber, *op. cit.*, p. 462, fig. 17.24). The high quality of the carving is like that on the present table and the similarity is striking.

The Lennoxlove table appears to be a hybrid of these two tables at Raynham. The form of the first and with the carved details of the latter.

James Richards (*fl*. 1721-d.1759) succeeded Grinling Gibbons to the important post of 'Master Sculptor and Carver in Wood' to the Board of Works in 1721 and according to Geoffrey Beard 'becoming one of the most accomplished carvers of the Palladian years, working in particular for Colen Campbell and William Kent'[7]. Little is known of his early years, his first recorded commission being on the Rolls House in Chancery Lane where he worked under the direction of the architect Colen Campbell. Other commissions from Campbell included Compton Place and Burlington House, continuing to work for Kent in the service of Lord Burlington, and at Houghton and Mereworth until Campbell's death in 1729. In 1726 Kent was appointed to the position of 'Master Carpenter to the Board of Works', in which capacity he was undoubtedly in a position to use Richards' talents as a master carver. Richards carried out carving work at Kew for Frederick, Prince of Wales in the early 1730s, a payment of £467 13s 5 ¾ d being received in 1733 for carving settees, chairs and frames, chimneypieces and architraves. A chair of state carved by Richards for Frederick Prince of Wales included in the 1733 accounts has a scrolled frame finely carved with imbrication, with a bearded mask centered below the seat, at a cost of £12 [8]. One of Richards' most spectacular surviving commissions is the exceptional carving he carried out in 1732 for the Royal Barge for the Prince of Wales. The barge reflects the success of their partnership with Kent's immense talents as a designer in his most extravagant style translated by Richards into a fantasy world of a small palace richly ornamented with fully sculptured mermaids, dolphins and other creatures of the sea.

A POSSIBLE CONNECTION WITH WANSTEAD HOUSE

Wanstead House, Essex was one of the great houses of the 18th century. The estate was already famous in the 17th century because of the alterations and improvements made by the owner Sir Josiah Child, Baronet, who had acquired Wanstead in 1673. His second son and eventual heir was Sir Richard Child, Baronet, (1679-1743), subsequently from 1731, Earl Tylney of Castlemaine. Colen Campbell was commissioned by Lord Tylney to build what was to be a monumental Palladian house. It is illustrated in the first edition of *Vitruvius Britannicus* in 1715. The interiors and many of the furnishings were designed by Kent and installed over a 15 year period from 1720.

The 1st Earl was succeeded by his son John, (b.1712). He died without issue in 1784 and was in turn succeeded by his nephew Sir James Long, Baronet, of Draycot, Wiltshire, who took the name of Tylney-Long. His daughter Catherine inherited in 1805 with an enormous income of £25,000 per annum and £300,000 in cash. In 1812 she married the nephew of the Duke of Wellington, the Hon. William Wellesley-Pole (1788-1857), who later became 4th Earl of Mornington in 1845.

Following the marriage, the grand mansion, neglected for nearly half a century was refurbished at great expense and large additional sums were spent on furniture and works of art in order that it might reflect the social aspirations of its new owners. Unfortunately, the price of his political ambition and general extravagance led him to squander his wife's immense fortune and the sale of the house and contents became unavoidable and took place in 1822.

Herriard Park, Hampshire in the early 20th century.

This auction was to become one of the most famous sales of its type of the 19th century, it was conducted by the celebrated auctioneer Mr Robins of Regent Street. The sale commenced on Monday 10th June and proceeded for 32 days until Tuesday 23rd July when it finished with the emptying of outbuildings, yards and dog kennels[9]. The sale catalogue, which unusually for the time gives remarkably elaborate and full descriptions, lists the eleven rooms on the Principal Grand Floor from the Green Damask Sitting Room and the Red Damask State Bedchamber to the Grand State Apartments of Hall, Dining Room, Drawing Room, Salon and Ball Room.

From the catalogue we can tell that the interiors were sumptuously furnished with fine French furniture, objects and ceramics together with Kentian furniture which included no less than 15 giltwood console or pier tables.

The assertion that the present table came from Wanstead is not solely based upon its Palladian and Kentian design but through a description in the catalogue of lot 24 on the 2nd day (of 32) of that sale, when the contents of the Crimson Damask State Bedroom were offered. The catalogue entry is as follows:

'A grand massive carved and gilt frame pier table, top lined with crimson Genoa velvet, and beautiful carved border supported by costly spread eagles on square moulded plinths, with lion's head and shield ornaments in the centre, decorated with oak leaf and acorn festoons. 5 feet 3 wide.[10]'

The reference in the Wanstead catalogue to a velvet lined top is interesting and would have been designed in conjunction with the general scheme of the room. It would explain the relatively delicate construction of the table frame as it did not need to support a heavy slab. The later supports to hold the current top potentially further the likelihood that this is the Wanstead table.

CONSIDERING PROVENANCE

The Jervoise family and Herriard Park, the designation from the 1966 sale at Sotheby's should not be discounted as there is a slight possibility the piece may have been commissioned by the Jervoise family or indeed that it was acquired by a member of that family from the Wanstead sale. Herriard Park was designed by John James (1673–1746) at the behest of Thomas Jervoise (1667-1743). Building started in 1703 and the house was complete by 1707. Herriard was eventually inherited in 1794 by George Purefoy Jervoise (1770-1847) who set about altering the house and its associated buildings between 1792 and 1805 although his improvements continued at the house until *circa* 1825 [12].

Harriard Park was demolished in 1965 and in the July of that year *Country Life* published a piece on the house, showing its atmospheric exterior and interior[13]. Christopher Hussey wrote his article as an 'obituary record' of the house and he also touched upon the dispersal of the contents, referring to 'a great deal of notable furniture of about 1750'. Some of the pieces are in a Kentian style (see a mirror with Herriard Park provenance, sold Christie's London, 15 November 2017, lot 19). Also see a distinct pedimented bookcase, in the manner of William Kent, illustrated in situ at Herriard Park in 1965[14].

1. Margaret Jourdain, *The Work of William Kent*, London, 1948, p. 82, quoting from Walpole's, *Anecdotes on Painting* (ed. Wornum), 1849, Vol. III, p. 778.
2. John Vardy (d.1765) was an architect and associate of Kent. In London in 1744 he published, *Some Designs of Mr Inigo Jones and William Kent*.
3. Jourdain, *ibid*, p. 82.
4. Kent's creative output was heavily influenced by his time in Italy (c.1710-1719) funded by an early sponsor Sir William Wentworth. It was in Rome that he was to meet Lord Burlington with whom he is so famously associated (Jourdain, *ibid*., p. 26).
5. The Vitruvian scroll was a much favoured choice by Kent for mouldings, particularly as a defining course of decoration with a design, see Weber, *op. cit*., p. 465 and Chatsworth, The Attic Sale, 5th September 2010, see lots 82, 108, 109, 144, 199.
6. Charles Townshend, 2nd Viscount Townshend (1674–1738) commissioned William Kent to undertake alterations to Raynham Hall, Norfolk between 1725 to 1732.
7. Geoffrey Beard, *The Burlington Magazine,* 'Some English wood-carvers', October 1985, pp. 686 -694 (pp. 691-692, James Richards).
8. Harris Lindsay Works of Art, C*atalogue,* 'A Chair of State by James Richards', London, 2002, pp. 22-24, .
9. [George] Robins, *A Catalogue of the Magnificent and Costly Furniture of the Princely Mansion, Wanstead House* [...], 10 June 1822 and the following 31 days, p. 38.
10. *Ibid*., p. 38.
11. *Ibid*., p. 154, there were though a number of marble tops offered separately to bases in the sale.
12. Sally Jeffery, *Architectural History,* 'John James and George London at Herriard: Architectural Drawings in the Jervoise of Herriard Collection', 1985, Vol. 28 (1985), pp. 40-70.
13. Christopher Hussey, *Country Life,* 'Herriard Park', Hampshire, 1 July 1965, p. 18-22. Hussey writes 'There used to be a good deal of notable furniture of about 1750, most of which has been, and is still being, sold at Sotheby's' (p. 22).
14. *Ibid*., p. 20, fig. 7.

5

A RARE PORCELAIN WRITING SET

A VIENNA (DU PAQUIER) RECTANGULAR INKSTAND, 1725-30

of stepped form, with canted corners, the upper part pierced with two circular apertures containing an ink-well and pounce-pot, flanking a recess for a separate taperstick in the form of a crouching magot bearing a nozzle moulded with overlapping leaves, the front pierced with a frieze of seven draped putti and flowers, the quill tray surmounted by two seated dogs of Fo, supported by eleven flowerhead pad feet
21 cm., 8¼ in. wide
16 cm., 6¼in. high, 16.5 cm., 6½in. deep
(4)

PROVENANCE

Leopold and Ruth Blumka collection, New York.
With C. Bednarczyk, Vienna.
Private Collection

LITERATURE

Erich Strohmer and Walter Nowak, *Alterwiener Porzellan*, Vienna, 1950, pl. 3 (mistakenly credited as the property of the Museums der Stadt Wien)
Elisabeth Sturm-Bednarczyk, *et al*., *Claudius Innocentius du Paquier Wiener Porzellan der Frühzeit 1718-1744*, Vienna, 1994, p. 126, pl. 146.

‡ £ 40,000-60,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Writing sets in Du Paquier porcelain are rare, precious and intimate objects which were the preserve of the elite in European society in the 18th century. In her article on the subject "The Gallant Letter", Claudia Lehner-Jobst[1] illustrates this with reference to two articles in the *Wiennerisches Diarium* in which desk sets, described in precise detail, were offered as prizes in Imperial shooting contests during the late Summer of 1731. The author discusses writing sets and accessories and writing desks as items used in a private context in which letters are written and exchanged in a personal rather than in an official capacity.

Relatively few desk sets appear in Du Paquier porcelain and most are of the same basic design as the present example. The form is reminiscent of metal ware prototypes and tin-glazed earthenware examples[2] but uses whimsical sculptural details in a marked departure from their main rivals at Meissen. Three examples are illustrated in Meredith Chilton (ed.), *Fired by Passion Vienna Baroque Porcelain of Claudius Innocentius Du Paquier*, Stuttgart, 2009, Vol. III, p. 1318, nos. 403-405, where the authors discuss related examples including the present writing set. The first example, no. 403 incorporates two seated stylised Fo dogs which are almost identical to the hounds on the present writing set and related to the ornament on a pair of desk candlestick[3] also in the Museo Civico d'Arte Antica, Turin. The crouching robed child which forms the figurative taper stick is typical of the type of chinoiserie modelling popular with contemporary German and French porcelain manufacturers. In contrast to the chinoiserie-influenced form and decoration, the frieze of seven dancing putti is distinctly European in influence and demonstrates the factory's skill at pierced work.

[1] Meredith Chilton (ed.), *Fired by Passion Vienna Baroque Porcelain of Claudius Innocentius Du Paquier*, Stuttgart, 2009, Vol. II, pp. 650-653.
[2] See Jan Daniël van Dam, *Delffse Porceleyne Dutch delftware 1620-1850*, Amsterdam, 2004, p. 46, pl. 19.
[3] Meredith Chilton (ed.), *op.cit.*, Vol. II, p. 652, no. 7:66.

6

THE SCHLUMBERGER YONGZHENG PORCELAIN FISH-BOWLS

Andy Warhol, São Schlumberger, acrylic and silkscreen ink on canvas, 1974 © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

AN IMPRESSIVE PAIR OF CHINESE FAMILLE-ROSE FISH-BOWLS, QING DYNASTY, YONGZHENG PERIOD

each stoutly potted with wide bulbous body rising to an everted lip, set with applied biscuit lion-mask handles, the exterior brightly painted with birds amongst blossoming peonies, roses, magnolias and chrysanthemums below a narrow band depicting sinuous *chilongs* prowling and grasping *lingzhi*, the interior decorated with further floral blooms, on *later* carved giltwood stands in Louis XVI style
(2)
Widths 62 cm, 24½ in.

PROVENANCE

Mrs. Maria da Conceição (São) Schlumberger (1929-2007); The Chinese Porcelain Company, New York, where acquired by the present owner, circa 1998.

W **£ 50,000-70,000**

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This sophisticated, massive pair of vessels is lucidly painted with birds among lush peonies and other garden flowers in the rich palette of the early *famille rose* created in the Yongzheng reign (1723-1735), both for the domestic market and for export. Vessels of this type were usually intended for use as fish bowls and thus painted in the interior with fish among water plants. The present pair is unusual in depicting flowers and birds inside, which suggests that it might have been intended for other purposes in a European setting, perhaps as jardinières or wine coolers.

Fishbowls of this form, decorated with fish and aquatic plants on the interior, belonged to the imposing décor of European palaces such the Royal Palace in Stockholm, where one can see a pair, with similar peony decoration to the present lot, in the ballroom (The White Sea Hall) in the state apartments. The Royal Palace in Turin, also has another pair in the state apartments.

Some can also be seen in important country houses in England. See, for example, a similar fishbowl on a giltwood stand, on the outside richly painted with flowers, birds and rockwork in a fenced garden, preserved in the country house Wallington in Northumberland, previously in the collection of the Trevelyan family and now in the National Trust Collection (accession no. NT 581662); another fishbowl depicting butterflies and flowers between the rim and the upper decorative band, in the collection of Sir Philip Sassoon, illustrated in George C. Williamson, *The Book of Famille Rose*, Tokyo, 1970, pl. LIII; and a pair of bowls finely decorated with flowers and rockwork but lacking the birds, formerly in the collection of Alfred Morrison at Fonthill House, Wiltshire, sold at Christie's London, 18th October 1971, lot 12, and again in our New York rooms, 29th March 2011, lot 22.

São Schlumberger (1929-2007) was the Portuguese born wife of oil-magnate Pierre Schlumberger (1914-1986), and together they are known for their unshakeable support for pioneering artists and profound enthusiasm for a wide array of artistic innovation, which positioned them at the vanguard amongst the leading patrons of the arts in the second half of the 20th century.

Having an unparalleled place at the head of both French and American high societies, and beyond their continued financial support of various artists and institutions, the Schlumberger's hôtel de Luzy on the rue Férou was one of the Paris' grandest salons, designed in an audacious mélange of contemporary and classical extravagance by Pierre Barde, Valerian Rybar and Daigres. Certainly attracted by their theatrical effect, Mrs. Schlumberger owned several pairs of Chinese porcelain fish bowls, and one pair is visible in the extravagant salon of her apartment in Avenue Charles Floquet photographed by Eric Bowman (published in Vanity Fair, *The Wow of São*, October 2010).

7

THE TOTTENHAM PARK WRITING TABLES

Fig. 1, The West front of Tottenham House
by Pieter Andreas Rysbrack circa 1730

THE PROPERTY OF A LADY OF TITLE

AN IMPORTANT PAIR OF GEORGE II CARVED MAHOGANY BACK-TO-BACK LIBRARY WRITING TABLES, CIRCA 1730, THE DESIGN ATTRIBUTED TO WILLIAM KENT AND POSSIBLY EXECUTED BY JOHN BOSON AND CORNELIUS MARTIN

the *later* leather inset pentagonal tops with projecting corners, the conforming moulded edge carved with acanthus and with two long drawers within guilloche borders above a kneehole recess edged with bead-and-reel carving and flanked by tapering stop-fluted pilasters headed by flower-head paterae, the canted sides with a single frieze drawer above a cupboard door centred by a circular moulding with egg-and-dart border and a *later* circular drop ring handle operating a spring lock and a further drawer below, the sides each with three drawers above a dummy drawer, all within conforming guilloche and acanthus mouldings, the rear corner with half-pilasters which form a full pilaster when joined back-to-back with the other table, the plinth feet with gadrooned moulding with foliate corners and four concealed hardwood castors
each 83cm. high, 154cm. wide, 74cm. deep; 2ft. 8¾in., 5ft.¾in., 2ft. 5¼in.

PROVENANCE

Commissioned by Charles Bruce (1682–1747), 3rd Earl of Ailesbury and 4th Earl Elgin and Lady Juliana Boyle (d. 1739) for Tottenham Park, Wiltshire;
Thence by descent until probably sold Christie's London, Old English and French Furniture including property from George Chandos Brudenell-Bruce, 6th Marquess of Ailesbury, 15 November 1945;
Sotheby's London, 17 March 1967, lot 111 (sold without Tottenham Park provenance);
with Partridge Fine Arts;
Sotheby's New York, *A Celebration of the English Country House*, 7 April 2004, lot 208 ($400,000);
Private Collection, UK.

LITERATURE

Either the '2 Carved mahogany righting tables' in His Lordships Studdy or the '2 mahogany righting tables' in The Vestables recorded in *An Inventory of Household goods of the Right Hon. Earl of Ailesbury Taken at Tottenham*, 14 November 1744, p. 16 (Wiltshire & Swindon Record Office, 1300/2822);
Either the 'Two Carved Mahogany Writing Tables' in His Lordships Studdy or the 'Two Mahogany Carved Writing Tables' in The Vestables recorded in *An Inventory of Household goods of the Right Hon. Earl of Ailesbury Taken at Tottenham*, 18 May 1747, p. 5 (Wiltshire & Swindon Record Office, 1300/2823);
Possibly the '2 carved mahogany writing tables' in His Lordships Great Studdy recorded in *An Inventory of Household goods of the Right Hon. Lord Bruce Taken at Tottenham Park*, 30 September 1774, p. 10 (Wiltshire & Swindon Record Office, 1300/2824);
Either the '2 Mahogany Library Tables fitted up with Drawers te [too each] & Tops lined with green cloth' in the Sitting Room (No. 39) or the '2 Mahogany Library Tables fitted up with Drawers te [too each] & Tops lined with green cloth' in the Sitting Room (No. 41) recorded in *An Inventory of the Household...being the Late Property of the late Most Noble the Marquis of Ailesbury deceased as taken at Tottenham House*, 16 January 1856, pp. 89 and 94 (Wiltshire & Swindon Record Office, 1300/6523);
The 'very fine pair of Early English carved mahogany knee hole writing desks, each fitted with 14 drawers & 2 cupboards, with fluted columns & tops covered with crimson baize' in the Outer Hall recorded in *Inventory & Valuation...at Tottenham House... belonging to the Marquis of Ailesbury, as removed from Rooms Requisitioned by the Military Authorities*, November 1941, p. 23 (Wiltshire & Swindon Record Office, 1300/6543);
Illustrated *Apollo*, June 2005, p. 108.

W **£ 400,000-600,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Fig. 2, Portrait of Charles Bruce, 3rd Earl of Ailesbury and 4th Earl of Elgin (1682-1747) attributed to Sir Godfrey Kneller, Bt. and Sir Joshua Reynolds P.R.A.

Fig. 3, Portrait of Lady Juliana Boyle, Countess of Ailesbury (d. 1739) by Jonathan Richardson

This important pair of back-to-back writing tables once formed part of the original furnishings of Tottenham Park, Wiltshire. The house was designed by Richard Boyle, 3rd Earl of Burlington (1694-1753) for his sister Lady Juliana (d. 1739) and her husband Charles Bruce, later 3rd Earl of Ailesbury and 4th Earl of Elgin (1682–1747) (figs. 2 & 3). Dubbed the 'Architect Earl', Tottenham was Burlington's first professional project and among the earliest manifestations of the neo-Palladian aesthetic he championed with his friend and protégé, William Kent (c. 1685–1748). There is compelling evidence to suggest the furniture at Tottenham was designed by Kent - no doubt under the aegis of Burlington - and supplied between *circa* 1730 and 1731. The re-emergence of the distinguished provenance means the Tottenham Park writing tables can take their rightful place in the canon of early Georgian mahogany furniture and represent an exciting addition to Kent's known oeuvre.

TOTTENHAM PARK & THE 'ARCHITECT EARL'

On 2 February 1720, Lord Bruce married his second wife Lady Juliana Boyle. Although he inherited the family estate some six years prior, it was this union which apparently provided the impetus to rebuild the family's venerable hunting lodge. Set in grounds of the ancient Savernake Forest, Totnam Lodge had fallen into disrepair from fire damage and years of neglect, providing Burlington with the perfect opportunity to apply his nascent interpretation of Palladian architecture. He had recently returned from Italy following visits in the summer and autumn of 1719, when he toured the country with the express purpose of studying Andrea Palladio's (1508–1580) buildings first-hand.[1] Henry Flitcroft (1697–1769), Burlington's first draughtsman and Clerk of Works, visited the site in July 1720 and designs for the house in Burlington's hand survive from 1720 and 1721.[2] With the exception of Chiswick House, more drawings for the plans of Tottenham exist than for any other residence by Burlington, and as such the history of its evolution can be accurately traced through his drawings and a series of illuminating paintings by Pieter Andreas Rysbrack (Paris c. 1684-1748 London).[3]

The designs for Tottenham were greatly influenced by Burlington's 'Stupendous Purchase' in 1720 and 1721 of the corpus of Inigo Jones (1573-1652), John Webb (1611–1672) and Palladio's drawings.[4] An early view of the house by Rysbrack from *circa* 1730 depicts the West Entrance Front and Burlington's debt to Jones, Webb and Palladio is evident (fig. 1). The body of the house is based upon Webb's Amesbury, although lacking the central cupola tower as depicted in Burlington's drawing of 1721, while the distinctive towers derive from the famous façade of Wilton House, long associated with Jones and Webb. The use of pierced Venetian windows is perhaps wholly innovative pre-dating Colen Campbell's (1676-1729) 1723 design for Houghton Hall by at least a couple of years. The precedent for the two blocks flanking the house is Palladio's *Villa Valmarana* and is the first expression of Burlington's astylar style.[5] In 1737 Lord Bruce decided to enlarge the house with four additional pavilions and a further two towers. A later view by Rysbrack shows the house from the rear with these aggrandisements and the further addition of wings which date from 1738.[6] This detailed view of the elevation reveals the Jones inspired portico which draws heavily from Queen's House, Greenwich. Remarkably, Rysbrack painted a third view of the house, this time a sweeping bird's-eye panorama, which shows the completed project replete with the temple of Deer House and the Banqueting House to the south of the landscaped grounds dating to circa 1743.[7] The influence of this pioneering house cannot be overstated, a diminutive precursor to Kent's Holkham Hall, Norfolk (c. 1729-43) the design of which can clearly be traced back to Tottenham.

'2 CARVED MAHOGANY RIGHTING TABLES'

Examination of the extensive Tottenham inventories reveals that the present back-to-back writing tables are in fact one of two pairs supplied to Lord Bruce for his study and the adjoining anteroom. '2 Carved mahogany righting tables' are first recorded in 1744 in 'His Lordships Studdy' together with '2 mahogany righting tables' in The Vestables. The inventory was

Fig. 4, The present pair of back-to-back writing tables illustrated in the Hall at Tottenham Park, early 20th century

presumably taken shortly after the completion of the building project in *circa* 1743. Both pairs of tables are then recorded in the same locations on the death of Lord Bruce in 1747. By 1774, only one pair of 'carved mahogany writing tables' appear to be listed in 'His Lordships Great Studdy', now distinguished from the 'His Lordships Outer[?] Studey'.

In 1856, on the death Charles Brudenell-Bruce, 1st Marquess of Ailesbury (1773–1856) and following Thomas Cundy the Younger's (1790-1867) radical remodelling of the house,[8] '2 Mahogany Library Tables fitted up with Drawers te [too each] & Tops lined with green cloth' are recorded in Sitting Room (No. 39) and Sitting Room (No. 41). It only becomes possible to clearly identify the present writing tables in 1944, when a list of the contents is drawn up before Tottenham is requisitioned by the Military Authorities. Now located in the Outer Hall, a detailed description of a 'very fine pair of Early English carved mahogany knee hole writing desks, each fitted with 14 drawers & 2 cupboards, with fluted columns & tops covered with crimson baize' can be confidently ascribed to the present writing tables which, including dummies, also have fourteen drawers each (fig. 4). The other pair listed in the Outer Hall differ slightly in the number of drawers with one recorded as 'fitted with 16 drawers & 2 cupboards' and 'the other with 17 drawers & 2 cupboards'.

WILLIAM KENT & THE DESIGN

Kent was a pioneering architect-designer and the first to consider every aspect of interior decoration. His bold, classically informed furniture design perfectly suited the grand stately rooms of the houses of his patrons, often descended from the Whig political elite. Before his involvement at Tottenham, Kent had already designed furniture for some of the most important houses in the country including Wanstead House, Essex (c. 1720-1735), Houghton Hall, Norfolk (1725-35), Raynham Hall, Norfolk (c. 1724-32) and of course Burlington's own Chiswick House, Middlesex (c. 1727-1738).[9]

Kent left his native Hull in the early 1700s reaching Italy in 1709 with John Talman, the architect, and under the patronage of Sir William Wentworth of Bretton Park, Burrell Massingberd of Ormsby, and Sir John Chester of Chicheley, studied his chosen profession of painting. He became acquainted with many English nobles, who subsequently became major clients. These included the future Earl of Leicester, John Coke and Lord Burlington who brought Kent back to England in 1719. In 1726 this patronage obtained him the post of Master Carpenter, and in 1735 he became Master Mason and Deputy Surveyor. It is interesting to note that his work as an architect did not begin until the early 1730s, by which time the character of English neo-Palladianism had already been established by Burlington with Tottenham playing vital part in its early development. Certainly, much of Kent's furniture is architectural in conception, following Palladian ideals and ornamented with classical elements, reflecting his earlier travels in Rome and Burlington's own training and influence.

Kent's involvement with the furnishing of Tottenham is first established through correspondence from Lady Juliana to her husband on 5 February 1730. Lady Juliana writes:

'I saw Kent yesterday and scolded him for not dining with us, he said he was ingaged, but had he known yu intended to go ye next day he would have put it off but not the least civil thing was said to me, he told me my Brother had spoke to him about two frames for Tables & that they were about.'[10]

Almost a year later, on 22 January 1731, she writes again:

'I dare say Kent has forgot what he said that night, for he looks as pert as ever, & inquires after you just in ye old way, my b tells me he has been very busy two mornings drawing for you, & that he will make the room at Tottenham one of the finest in England.'[11]

The letter demonstrates the close working relationship between Lord Burlington and Kent - 'my b' presumably referring to her brother – and the room in question is thought to be the Great Drawing Room which surely ranked among the finest in the country. The 1744 inventory records a quintessential Kentian interior, describing 'the hanging of ye room of green Damask made to take up and down' and listing '2 Large Peer glases 5 foot by 3 feet each in carved gilt & painted frames', '2 Egipeshon marble slabs 28 by 54 each on Carved and gilt frames' - conceivably those referred to in Lady Juliana's letter of 5 February 1730 - '20 half Lenth Pictures one ditto hole Lenth all in gilt frames' together with several suites of mahogany seat furniture.

Although the collection has been dispersed at various junctures in Tottenham's turbulent 20th century history, to date very few pieces have been identified. Among that small group are a set of four carved mahogany side chairs in the Philadelphia Museum of Art and two armchairs from the same suite in a private collection,[12] the design of which is astonishingly documented by a drawing in Sir William

Fig. 5, One of a pair of back-to-back writing/dressing tables supplied to Lady Burlington for the Garden Room at Chiswick House in 1735, the design by William Kent, the carving by John Boson and the cabinet-work by Cornelius Martin © Trustees of the Chatsworth Settlement

Chambers' *Franco-Italian* sketchbook from 1746 and inscribed in his hand 'Tottenham / Kent'.[13] Further, some twenty-one side chairs and two settees - which share characteristics with designs for two chairs published by Kent's disciple John Vardy in *Some Designs of Mr. Inigo Jones and Mr. William Kent*[14] - have been cautiously attributed to Tottenham and are currently divided between the Philadelphia Museum of Art, the Lady Lever Collection, Temple Newsam and various private collections.[15] Finally, a pair of parcel-gilt painted brackets in the Victoria & Albert Museum, London came from Tottenham, are possibly from the set of '10 Poetts heads on painted and gilt bracketts one Ditto of Mr. Pope' listed in Lord Bruce's study in 1744.[16] All the above share the same lexicon of design as the present writing tables.

Library furniture was an important component of Kent's interiors, conceived to compliment the overall decorative scheme. The strong architectural form of the Tottenham writing tables, with each kneehole in the form of a Triumphal Arch and roundel motifs the cupboard doors, relate to a number of Kent's other commissions recalling in particular the tripartite screen for the Dining Room at Raynham Hall (c. 1726-32).[17] The contents of 'His Lorshipps Studdy' - or library - reveal a cultivated and scholarly patron, for alongside the aforementioned '10 Poetts heads' are '8 maps in Carved and gilt frames', 'a reading stand', '2 large brass stay to Confine books' and a 'pair of mahogany steps' for use about the library. The 'Carved mahogany righting tables' listed in His Lordships Studdy and the adjoining Vestables - or anteroom - belong to a distinct group 'back-to-back' desks which gained popularity in the second quarter of the 18th century.[18] Supplied to Tottenham in *circa* 1730-1731, they must be among the earliest examples of this form, whose dual functionality allowed them to be brought together as a centre table to accommodate large maps or folios, or used separately as individual writing tables against the perimeter of the room. The design of the present tables is particularly sophisticated and the architectural qualities are accentuated by the crisply carved moldings with their plain, almost severe, drawer fronts in fine, tightly grained mahogany.

LADY BURLINGTON'S 'OWL' TABLES

That Kent designed the Tottenham writing tables is given further weight when compared to the famous back-to-back 'Owl' tables supplied to Lady Burlington for the Garden Room at Chiswick House in 1735[19] (fig. 6). Elaborately carved with owl-head terminals – the symbol of Athena the Greek Goddess of Wisdom and emblematic of the Savile family crest – in parcel-gilt heightened mahogany, Kent's involvement in their design is well documented.

The tables were supplied together with a pair of giltwood mirrors with conforming owl decoration and intended to hang above them as depicted in Kent's sketch of Lady Burlington in her Garden Room.[20] The commission is referred to in a letter from Lady Burlington to her husband in 1735, when she remarks, 'I hope the Signor has remember'd about my tables and glasses'. The form relates closely to the present tables, employing the same architectural motifs and a similar configuration of drawers, making it reasonable to conclude the Tottenham tables are the progenitor of their design.

The remarkable discovery of Kent's signature during the conservation of the Owl tables in 2013, together with that of the acclaimed carver John Boson (fl.1720–d. 1743) and the obscure cabinet-maker Cornelius Martin (fl. 1735-1763), provides a fascinating insight into the craftsmen involved in their manufacture.[21] While the role Boson played was already understood - a receipt for his work on the commission survives in the Chatsworth Archives from 11 September 1735 for 'carving work done for the Honorable Lady Burlington'[22] – the discovery of Martin's signature is an exciting revelation and presents a plausible candidate for the cabinet-work of the Tottenham desks supplied some five or so years before. Although the Burlington tables employ walnut for the drawer linings, both tables have been ingeniously constructed with several angled corners and unusually fine dovetails to accommodate the challenging pentagonal shape.[23] The quality of the of the carving of the Tottenham desks is exceptional and can certainly be associated with Boson's name, showing off the finest West Indian mahogany and giving tables an almost stone-like appearance. Indeed, Boson is thought to have originally been apprenticed as a ship's carver and the majority his known commissions were for carved work both in wood and marble.

A further, fascinating insight to emerge from the conservation work was the discovery of a fragment of green silk, suggesting the Owl tables were originally covered in damask to match the walls of the Garden Room.[24] Given the fact they were commissioned by Lady Burlington, it would seem the tables were conceived as dressing and/or writing tables and, as with many examples of Kentian table furniture, received marble and subsequently leather tops in the 19th and 20th centuries (see lot 6). Conversely, the Tottenham tables were always considered as pieces of library furniture, being described as 'righting tables' in the 1744 inventory and placed in or around Lord Bruce's study. Although they are recorded with 'green cloth' (1856) and 'crimson baize' (1941), it is likely the tops were originally inset with leather to complement the mahogany seat furniture 'all covered with Spanish leather' in His Lordships Studdy and thereby forming a cohesive decorative scheme.

[1] John Harris, *The Palladian Revival, Lord Burlington, His Villa and Garden at Chiswick*, Yale, 1995, p. 19.
[2] *Ibid*., pp. 20 and 86.
[3] For a discussion of Rysbrack's three views of Tottenham see John Harris, 'Serendipity and the Architect Earl', *Country Life*, 28 May 1987, pp. 132-133.
[4] John Harris, *The Palladian Revival, Lord Burlington, His Villa and Garden at Chiswick*, Yale, 1995, p. 19.
[5] *Ibid*., pp. 86-89.
[6] Sold Christie's London, *Visions of Collecting: Royal and Aristocratic, An Important Private Collection*, 19 September 2019, lot 116.
[7] Sold Sotheby's London, *The property of the Trustees of the Savernake Estate*, 5 July 2012, lot 279.
[8] From circa 1824 to 1873, Thomas Cundy the Elder (1765–1825) and subsequently Thomas Cundy the Younger (1790–1867) were engaged to extend and greatly alter Tottenham transforming the Georgian villa into a grand stately home.
[9] Susan Weber, *William Kent: Designing Georgian Britain*, Yale, 2014, pp. 190-191, 195, 202-204.
[10] Wiltshire & Swindon Record Office, 1300/974.
[11] Wiltshire & Swindon Record Office, 1300/981.
[12] Philadelphia Museum of Art, Accession Number 1928-88-1 & 2 and 1986-26-95 & 96.
[13] Victoria & Albert Museum, Accession Number 5712:60
[14] John Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, plate 42 and inscribed 'W. Kent Invt.', 'J. Vardy delin. et Sculpt.'
[15] Weber, *op. cit.*, pp. 477-478, figs. 18.11 and 18.12.
[16] Victoria & Albert Museum, Accession Number W.1-1988 and W.1A-1988.
[17] Weber, *op. cit.*, pp. 204-205, fig. 8.25.
[18] For other examples see R.W. Symonds, 'Back-to-Back Writing Tables', *Country Life*, 13 September 1956, pp. 533-534.
[19] Matthew Hirst, 'Conservation Discoveries: New insights into Lady Burlington's 'Owl' Tables for her Garden Room at Chiswick, *Furniture History*, Vol. 50, 2014, pp. 205-215.
[20] *Ibid.*, p. 208, fig. 4.
[21] 'W Kent', an indistinct signature beginning with 'B' surely for Boson and 'Cornelius Martin / 1735' are all inscribed in pencil to the underside of one table. See Hirst, *op. cit.*, pp. 212-213, figs. 10-12.
[22] *Ibid.*, p. 207, fig. 3.
[23] Much of the interior construction of the Tottenham desks is either in oak or pine, the backs being of panelled oak construction with both peg and round-headed steel screws.
[24] Hirst, *op. cit.*, pp. 210, fig. 7.

8

THE MEREWORTH CASTLE BENCHES

The north or entrance front of Mereworth Castle, CL 16/06/1920 © Country Life

Hall benches in the Saloon at Mereworth Castle. CL 19/06/1920 © Country Life

A PAIR OF GEORGE II MAHOGANY HALL BENCHES, CIRCA 1740

each solid mahogany top of gentle concave outline over a Vitruvian scrolled frieze on bold cabriole legs and pad feet
50cm. high, 171cm. wide, 66cm. deep;
1ft. 7 3/4in., 5ft. 7 1/4in., 2ft. 2in.

PROVENANCE

Commissioned by John Fane, 7th Earl of Westmorland (1685-1762), for the Saloon at Mereworth Castle, Kent, England;
The Barons Oranmore and Brown, Mereworth Castle, Kent, England, until the sale of the house in 1930;
Private collection, England.

LITERATURE

H. Avray Tipping, *English Homes*, Period V, vol. 1, 'Early Georgian 1714-1760', 1921, p. 51, fig. 66; p. 53, fig. 68.
Margaret Jourdain and R. Timewell, 'Furniture at Mereworth in the collection of the Hon. Peter Beatty', *Apollo*, between 1945 and 1954, pp. 173-5.
'Mereworth Castle near Maidstone, Kent, The residence of Mr. Michael and Lady Anne Tree', (no author name), *Antique Collector*, October 1954, pp. 173-81.

W **£ 30,000-50,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

These bold architecturally inspired hall benches originally formed part of the furnishings of one of the finest Palladian house in England. Mereworth Castle was built around 1720-23 by Colen Campbell for John Fane, 7th Earl of Westmorland - an almost exact copy of Palladio's famed Villa Capra "La Rotonda" at Vicenza, Italy. Mereworth Castle is the earliest of a related group of villas sensitively mirroring Palladio's original along with Chiswick House, Middlesex (built 1729), Foot's Cray Place, Kent (built 1754 – demolished 1949), and Nuthall Temple, Nottinghamshire (built 1757 – demolished 1929).

The benches formed part of a suite of furniture, including marble-topped tables, of gently curving outline designed to enhance the sublime beauty of of the circular Entrance Hall where they were photographed (reproduced here). The simple Virtuvian scrolled friezes found on this group are designed to compliment the strong architectural features of the house.

9

AN HERALDIC MIRROR

Keir House, the east front, showing the Georgian building in 1863
before later 19th century alterations © RCAHMS / SC 423828

THE PROPERTY OF ARCHIBALD STIRLING OF KEIR

A SCOTTISH LATE GEORGE II CARVED GILTWOOD AND GILT-CARTON PIERRE OVERMANTEL MIRROR, CIRCA 1760, POSSIBLY BY WILLIAM MATHIE

with a painted and gilt armorial and motto surmount for *Stirling of Keir*, the rococo frame with scrolls, foliage, pierced mouldings and an arrangement of marginal mirror plates, the upper section supporting a rectangular gadrooned frame holding an oil on panel of *Tobias and the Angel,* Dutch Italianate style and 17th century, above a mirrored oval, *losses*
188cm. high, 132cm. wide; 6ft. 2in, 4ft. 4in.

PROVENANCE

Probably commissioned by Archibald Stirling of Keir and Cawder (1710-1783) for one of the principal rooms at Keir House, Perthshire;
Thence by decent.

W **£ 60,000-100,000**

KEIR HOUSE

Keir House sits to the north of the Firth of Forth and was the principal seat of the Stirlings of Keir and Cawder. The family are descended from Walter de Striuelying or Striveling who attained land in either the late 14th or early 15th century. It appears that his son Lukas exchanged family land with the Laird of Leslie in Fife around 1448 and acquired Keir in Perthshire. The historic family seat on this land dates from around the second quarter of the 18th century, and the main staircase hall survives from this period of decoration. The present east front, of unusually large width, was the original 18th century primary facade. The present mirror would have been a costly statement of taste and status, to hold a picture from the family's existing collection and almost certainly have been commissioned for one of the important reception rooms at the house. The grand scale of the piece and its impressive armorial surmount are factors which further support this. In the 19th century Sir Bernard Burke was to describe Keir as having 'the air of one of the magnificent princely villas in the vicinity of Rome'[1]. The contents of the house no doubt impressing Burke as much as its exterior.

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Dutch-Italianate, 17th century, *Tobias and the Angel*, oil on panel

This extraordinary mirror dates from a period of aggrandisement at Keir House, possibly when the 12th Laird married his second wife Ann Hay (d.1807) in the October of 1762 and it may be from this year that the piece was hung. Certainly the comparative 18th century rococo plasterwork that survives at the great house is from the same period. This work is given to Edinburgh craftsman Alexander Morison whose plasterwork at Pirn House, near Peebles and Wedderburn Castle, Berwickshire relates, (see Alistair Rowan, *Country Life*, 'Keir, Perthshire I', 7th August 1975, p. 329).

It is likely that the Stirling of Keir armorial device was conceived to be fixed above the mirror and hung separately. The mirror has a strong architectural feel and could well have formed part of a complete decorative scheme at the mansion.

Morison was not the only craftsman employed from Edinburgh by the 12th Laird. Leading cabinetmakers Francis and William Brodie from that city appear to have had a hand in work produced around the same time for Keir, see a chair almost certainly by them which was sold Christie's, *The Property of Archibald Stirling of Keir*, 22 May 1995, lot 103. The offered lot forms part of a group from Keir of impressive giltwood rococo and chinoiserie style overmantel mirrors[2] which have parallels with the work of another notable Edinburgh craftsman William Mathie.

WILLIAM MATHIE

Mathie had an illustrious clientele which included the Duke of Argyll, Sir James Clerk of Penicuik, Captain Wedderburn, Francis Charteris, 7th Earl of Wemyss and Lord Dundas of Arniston. He is particulalry well known for his gilding and for mirror and picture frames[3]. Mathie as maker of the present lot would be a credible attribution. It is his work at Dumfries House for William Crichton-Dalrymple, 5th Earl of Dumfries (1699–1768), for which he is best known. The great mirrors from the Principal Dining Room there were supplied by Mathie in 1759 and like the offered lot, also incorporate heraldic details from the Dumfries and Crichton armorials. As well as flamboyant mirror frames Mathie also supplied picture frames for oil paintings, see the spectacular frame around Bassano's *Laban and his Flock* in the same room, Christie's London, *Dumfries House, A Chippendale Commission,* 12 July 2007, p. 42-43 and lots 55, 74 and 80.

It is the work of Thomas Chippendale for which Dumfries House is most famously associated. This must have had some influence on Mathie, who not only produced work in parallel to Chippendale for the same decorative schemes but also had to repair the great cabinetmakers work on its arrival from London.

The present lot reflects and draws upon the influence of another too, the work of Thomas Johnson (1714-1778). Johnson's flamboyant rococo designs were first published in 1756 and included in his *Collections of Designs*, 1758, of particular note with regard to the mirror here are his plates 30, 35 and 40[4]. Interestingly these designs were all for overmantels which included chimneypieces and were mirrors which incorporated painted panels. This was in the French tradition of a *trumeau* within *boiserie* panelling. Johnson's publication was dedicated to Lord Blakeney, 'Grand President of the Anti-Gallican Association and to the Brethren of the Order' of which Johnson was himself a member. While the Association was founded 'to oppose the insidious arts of the French Nation', it is ironic that Johnson clearly transposes elements from French patterns. Johnson's exuberant imagination informed his fantastical designs, with recurrent motifs including dolphins, exotic birds, animals from Aesop's fables and Chinoiserie figures. Evidently his talent caught the attention of Chippendale who credits him with several rococo designs in the 3rd edition of *The Director* (1762).

TECHNIQUES IN CONSTRUCTION

Carton-pierre, is a rare medium owing to its fragile nature. A technique often associated with the later London-based picture frame makers George Jackson & Sons, it was first introduced by the Parisian, J. Mizième. A paper-based technique like *papier-mâché*, it involved the reduction of paper pulp to a fine consistency before binding it with glue and whiting. The substance was then rolled out and pressed into moulds to produce a lightweight moulding that would often be filled with dry plaster or sawdust.

1. Sir Bernard Burke, *Visitation of Seats*, 1855, 2.S. Vol.II, p. 124.
2. For extracts from Mathie's accounts which give a sense of his output in the late 1750s and detail 'frames for glasses', 'richly carv'd and gilded ... border of looking glass', 'two Picture frames carv'd & gilded in burnisht gold for portraits' and 'gilding and repair' in the bills for Dumfries House and Arnistion House, see Francis Bamford, *Dictionary of Edinburgh Cabinet Makers 1660-1840,* Leeds, 1983, p. 86.
3. The first was sold Christie's, *The Property of Archibald Stirling of Keir, 22 May 1995* as lot 86 and the second was sold Sotheby's London, 30 June 2004, lot 146. Both of these architectural overmantels featured extravagant foliate detailing, Chinoiserie and Rococo motifs and intricately divided plates.
4. Reproduced Helena Hayward, *Thomas Johnson and English Rococo*, London, 1964, plate 87, 94 and 101 .

10

NUREYEV'S HARPSICHORD

Rudolph Nureyev, 1960s by Cecil Beaton ©The Cecil Beaton Studio Archive

A GEORGE III TWO-MANUAL HARPSICHORD BY JACOB KIRKMAN, LONDON, 1760

the case veneered with panels of walnut with elmwood crossbanding, the lid with shaped and pierced brass strap hinges, the keywell extensively decorated in marquetry with floral scrollwork, the jack rails similarly decorated, the faciaboard with a central marquetry trophy of musical instruments flanked by angels and eagles, the soundboard with inset giltwood rose, pierce and carved with King David playing the harp flanked by the maker's initials *I. K.*, the five-octave keyboard, FF to f^3 omitting FF#, with ivory naturals and ebony accidentals, four brass-knobbed hand levers controlling two 8ft. and one 4ft. stops on the lower manual and one 8ft. and 8ft lute stops on the upper manual, on trestle stand, the lower cabriole section with the knees carved with acanthus leaves, on claw and ball feet, inscribed on a boxwood plaque on the baton above the upper keyboard *Jacobus Kirckman Londini fecit 1760, repairs to base,*
90cm high, 232cm long, 94cm wide; 2ft ½in, 7ft 7in, 3ft

PROVENANCE

Purchased at Sotheby's 12 June 1931 by Mrs. Arthur Tritton, Denford Mill, Hungerford;
Professor G. Oldroyd, Croydon, sold at Sotheby's 18 April 1968 to Mr. M. Ekstein;
Rudolf Nureyev, sold Christie's, New York 12-13 January 1995, lot 321.;
Pelham Galleries, London, from whom acquired by the present owners.

LITERATURE

Recorded by Donald Boalch in *Makers of the Harpsichord and Clavichord, 1440-1840* (3rd edition, ed. Charles Mould) p. 430.

W **£ 40,000-60,000**

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This is one of twelve known examples of harpsichords with elaborate cases made by the renowned Jacob Kirkman of London. Kirkman was a Swiss Alsatian who immigrated to England in the early 1730s and found employment with the harpsichord maker Hermann Tabel. After Tabel's death in 1738, Kirkman married his widow and took over his master's workshop including the materials and stock of harpsichords. Jacob later formed a partnership with his nephew Abraham, who later would take his own son Joseph into the workshop. The Kirkman firm was one of the most prolific builders of keyboard instruments in England during the eighteenth century thought to have supplied a similar instrument to Queen Charlotte in 1766 (see Sotheby's London, Spetchley - Property from the Berkeley Collection, 11 December 2019, lot 39). In addition to harpsichords, the Kirkmans would also build pianos. The company built its last harpsichord in 1809.

RUDOLPH NUREYEV

This elaborate harpsichord was previously in the collection of Rudolf Nureyev, where it took bride of pace in the bedroom of his apartment in the legendary Dakota building in New York City. One of the most charismatic ballet stars of the 20th century and an artist who was often called the greatest male dancer since Vaslav Nijinsky. Nureyev fundamentally changed public perception of both ballet and the male ballet dancer becoming a worldwide sensation and popularising the art form.

Nureyev was born in Siberia and trained at the Vaganova Choreographic Institute in Leningrad from the age of seventeen, joining Kirov Ballet in 1958. It was during a Kirov tour to Paris in 1961 that he made the bold move and defected to the West, an offence deemed treason and the first political defection by a Soviet artist. After debuts in America he made his London debut dancing with the renowned Margot Fonteyn at a charity gala, followed by his Royal Ballet debut on 21 February 1962 in *Giselle* again with Fonteyn. While with the Company he danced with the world's leading ballet companies, on Broadway and on film, and won wide acclaim as a stager (including *Don Quixote*) and choreographer (including *Romeo and Juliet*). He was appointed Artistic Director of Paris Opéra in 1983 and was awarded the Ordre national de la Légion d'honneur at the premiere of his last work with the company, a staging of *La Bayadère*, on 8th October 1992.

11

‘NEUBER A DRESDE’... A SIGNED HISTORIC TREASURE FROM DRESDEN’S COURT JEWELLER TO MOSCOW TO THE THYSSEN-BORNEMISZA COLLECTION

A JEWELLED GOLD AND HARDSTONE PORTRAIT SNUFF BOX, JOHANN CHRISTIAN NEUBER, DRESDEN, CIRCA 1770-1780

oval, inlaid in *cell mosaic*, the lid with a border of oblong oval carnelian panels alternating with turquoise and nephrite forget-me-nots on polished gold, around the ground of grey and brown banded Schlottwitz agate triangles, centred with a bloodstone wreath tied with a white chalcedony knot, surrounding a later diamond frame containing an associated oval miniature of a lady, circa 1775, painted on ivory, the sides similarly decorated, the dividers repeating tied bloodstone laurel, engraved intertwined border around the rim, the base a mirror image of the lid, centred with an elaborately inlaid *pietra dura* love trophy of a flaming arrow and quiver, tied to an agate bow by a lapis lazuli ribbon, in a smaller floral wreath on an engraved lozenge and flower gold ground; the interior of the lid inset with a minitature of a gentleman, circa 1780, French school, painted on ivory, within a later engraved Cyrillic inscription *Moskovskoe Dvoryanstvo / Radostnomu ryestniku / 8yn Sentyabrya 1843 goda*, the rim signed: *Neuber a Dresde*
9.5cm., 3¾in. wide

PROVENANCE

Probably the property of a member of the Moscow nobility before being given to a messenger from St Petersburg in 1843;
Triebold collection, Hanover, early 20th century;
A la Vieille Russie, New York, 1968;
Collection of Baron Hans Heinrich Thyssen-Bornemisza, Lugano; thence by descent

The first recorded 20th century owner of the present lot was Wilhelm (Willy) Triebold. Born in 1860 in a small town southwest of Hanover, he began his career as a watchmaker with an apprenticeship in 1894, moving four years later to Berlin in order to become an assistant watchmaker. There he soon invented a variety of watchmaking tools and watch components, such as a new system to attach bow and pendant to a watch case. Triebold held over 30 patents relating to watchmaking and horology and his talent was soon recognised by the Royal Prussian Ministry of Trade and Commerce which granted him a scholarship at the German School of Watchmaking in Glashuette,where he finished his education in 1905. In 1911, Triebold started business by opening a shop in Hanover, where he offered timepieces from Glashuette and watches from Geneva. An important and unique openface spring detent tourbillon movement made by Willy Triebold during his time at the aformentioned famous *Deutsche Uhrmacherschule* was sold at Sotheby’s in 1998 for the remarkable price of CHF 166,300 (Sotheby’s Geneva, 19 May 1998, lot 272). The watchmaker also owned an extraordinary collection of renaissance clocks, watches and 18th century objects of vertu of high quality, as demonstrated by both the present lot and a rare *Steinkabinett* specimen gold snuff box by Christian Gottlieb Stiehl, circa 1775, complete with original explanatory booklet in a secret compartment (sold Sotheby’s Geneva, 18 November 1997, lot 248).
Later in the 20th century, the box found its way to another very distinguished collection, that of Baron Hans Heinrich Thyssen-Bornemisza. The Thyssen-Bornemisza collection, perhaps best known now to the public for its paintings, is one of the greatest private collections in the world and the result of a dynasty of collectors: Baron Heinrich Thyssen-Bornemisza (1875-1947) and Baron Hans Heinrich Thyssen-Bornemisza (1921-2002). It is the second Baron who passionately collected rare and wonderful gold boxes and Fabergé (Anna Somers Cocks and Charles Truman, *The Thyssen-Bornemisza Collection. Renaissance Jewels, Gold Boxes and Objets de Vertu*, London, 1984). Hans Heinrich ‘Heini’ Àgost Gábor Tasso Baron Thyssen-Bornemisza de Kászon, in full, was a grandson of August Thyssen (1842-1926), a German industrialist who had become very successful with his iron and steel companies in the industrialised city of Mühlheim and was also co-founder of RWE AG, the German multinational energy company still headquartered in Essen in West Germany.
With six sculptures by Rodin, August Thyssen had been the first one in his family to collect art. Both this passion and the desire to make these works accessible for the public were shared by his successors. Baron Heinrich Freiherr Thyssen-Bornemisza de Kászon et Impérfalva (1875-1947), second son of August, was a German-Hungarian entrepreneur and the first to build the collection in the way it presents itself today. Passionate about classical art, he started collecting in the 1920s. In order to house a collection that was constantly growing. and seeking a neutral place in the turbulent Europe of the interwar period, he bought from Prince Leopold of Prussia (1865-1931) the Villa Favorita, Lugano, where he spent the rest of his life. In addition, he ordered the construction on the estate of a gallery with the purpose of showing his collection to the public. The gallery opened its doors in 1936 but it remained closed for ten years following the outbreak of World War II. Baron Heinrich Thyssen passed away in 1949 and the youngest of his sons, Hans Heinrich, took over the wonderful collection to which he added and which contains fine French gold boxes and a number of extraordinary gold boxes from other centres of production.

‡ ◉ **£ 200,000-300,000**

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Abb. 31. Dose von Neuber bez. (Boden). Privatbesitz

fig. 1: Holzhausen, *op. cit*., no. 31

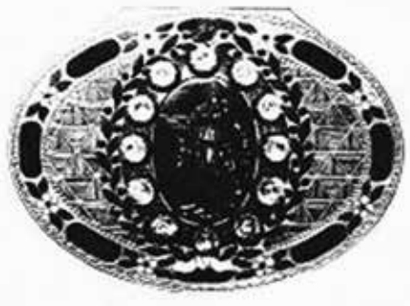

Abb. 88. Dose von Neuber bez. (Deckel). Privatbesitz

fig. 2: Holzhausen, *op. cit*., no 38

EXHIBITED

Art Treasures Exhibition, National Antique and Art Dealers Association of America, Parke-Bernet Galleries, York, no. 143;
The Art of the Goldsmith and the Jeweller, A La Vieille Russie, New York, 1968, no. 137, p. 63;
Gold and Silver Treasures from the Thyssen-Bornemisza collection, St. Petersburg, 1986, no. 104, p. 91;
US travelling exhibition *Gold and Silver Treasures from the Thyssen-Bornemisza collection*, 1987-89, no. 105, p. 91;
Capolavori di Oreficiera della collezione Thyssen-Bornemisza, Lugano, no. 71, p. 63;
Princely taste, Treasures from great private collections, The Israel Museum, Jerusalem, 1995, p. 61, ill.

LITERATURE

Walter Holzhausen, *Johann Christian Neuber. Ein sächsischer Meister des 18. Jahrhunderts,* Dresden, 1935, no. 38;
Anna Somers Cocks and Charles Truman*, The Thyssen-Bornemisza Collection. Renaissance Jewels, Gold Boxes and Objets de Vertu*, London, 1984, no. 97, pp. 280-81;
Alexis Kugel, *Gold Jasper and Carnelian, Johann Christian Neuber at the Saxon Court,* London, 2012, cat. no. 111

'Chez le Sieur NEUBERT, Jouailler de la Cour, on trouve nombre de pierres rare et très belles, toutes sortes d'ouvrages de Jouaillerie et particulièrement un superbe assortiment de tabatières de pierres composées, espèce de mosaïque qui étonne le connoisseur et dont le Sr NEUBERT fait un commerce considerable.' This was the observation of Jean Auguste Lehninger, a contemporary visitor to Dresden in 1782. Indeed, the *bijoutier* and lapidary Johann Christian Neuber (1736-1808) and his workshops in Dresden produced a wide range of *Galantariewaren* combining locally-mined hardstones with delicate work in gold. According to his biographer, Walter Holzhausen, he combined the two virtues common to the natives of the *Erzgebirge*: imagination and industry. The first inspired Neuber to see the artistic and commercial potential of using the many native stones of Saxony in his jewellery and boxes and was responsible for the great variety of his works. This was also helped by Neuber's scientific interest, shown in his request, submitted in 1775, to be allowed to search for naturally-occurring hardstones in Saxony (Jutta Kappel, 'Taddel, Stiehl and Neuber in Dresden', in Murdoch/ Zech, *Going for Gold,* Victoria & Albert Museum, 2012, p. 110). The second virtue, that of industry, produced the high quality of craftsmanship associated with the artist and his large workshops (for further biographical information on Neuber, see also lot 22 in this sale).

The Cyrillic inscription engraved on the interior of the lid of the present lot translates as: *'From Moscow nobility / To the joyous messenger, 8 September 1843'.*

This date refers to the Julian calendar which was used in Russia until 1918 when it was replaced by the Gregorian calendar, according to which this date is 20 September 1843, the day of birth of the future heir to the throne, Grand Duke Nikolai Alexandrovich (1843-1865). Born in the Alexander Palace in Tsarskoye Selo south of Saint Petersburg, he was the eldest son of the Tsarevich Alexander Nikolaevich, eldest son of Emperor Nicholas I, and his consort Maria Alexandrovna. In 1855, his paternal grandfather died and his father succeeded to the throne as Emperor Alexander II.

Although the birth of an heir to the throne was a most festive event in Imperial Russia, the hierarchy at the time would have conventionally procluded the messenger from receiving a gold and hardstone box of this quality as a gift. It has therefore previously been suggested that the messenger could have been Vladimir Fyodorovich Adlerberg (1791–1884), a prominent Russian Swedish-born aristocrat, who was not appointed minister of the Russian court until 1851 but who in the year of the presentation of this box, held the post of minister of the Imperial mails, making him a valuable contact for Moscow nobility and which may have put him into a position to be described as 'the joyous messenger'. It is more probable, however, that the exceptionally good news of the birth of an heir to the throne in Imperial Russia meant that the anonymous messenger, usually considered too low in the hierarchy to receive a *boîte à portrait* or a *boîte à chiffre*, was rewarded with this fine snuff box in acknowledgement of the exciting news.

It is well-known that gold and hardstone boxes by the Dresden court-jeweller Johann Christian Neuber were not only fashionable with the European aristocracy as well as other wealthy tourists, most of whom discovered and purchased these *Galanteriewaren* in Dresden during their *Grand Tour*, but they were equally sought after by affluent Russian clients. In 1863, Prince Anatole Demidoff (1813-1870), the famous Russian industrialist, diplomat and patron of the arts, sold parts of his collection of snuff boxes at the Hôtel Drouot in Paris, with a whole section of the catalogue specifically dedicated to gold boxes by 'Neubert' (Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, p. 229). Because of the popularity of Neuber's hardstone gold boxes beyond the borders of Europe, it is entirely possible that the present lot was owned by a member of the Moscow nobility and then engraved for the occasion in 1843.

Both painted portrait miniatures on the box date from around the same period as the box. Although only available in black and white, the photograph of the lid of the present box, illustrated in Walter Holzhausen's biography on Neuber, published in 1935 (Walter Holzhausen, *Johann Christian Neuber. Ein sächsischer Meister des 18. Jahrhunderts,* Dresden, 1935, no. 38) shows that the hardstone cameo within a frame of somewhat chunky paste stones with which the box was then decorated (fig. 2), was most probably not the original centrepiece that Neuber would have chosen for this box. As Alexis Kugel explains, these central plaques, cameos or portrait miniatures on snuff boxes by Johann Christian Neuber were 'interchangeable and successive owners of a snuff box could easily change one miniature, enamel or cameo for another, without this involving any alteration to the box, which acted as a luxury setting for a miniature or small object in a valuable collection' (Kugel, p. 123). Miniatures could be replaced for personal reasons or at other times, simply to update a valuable box to the latest fashion. The love trophy on the base of this box would suggest that it had been originally commissioned as an engagement or wedding gift.

The style, date and size of the miniature now set on the inside of the box's lid suggest that the portrait miniature of a well-dressed and appointed nobleman or gentleman, could have been initially set on the lid. Comparison can be made with, for example, a gold and hardstone example set with a portrait miniature of a young lady, crowned by an inlaid hardstone bow and also within a border of leafy forget-me-nots (Neuber's signature flower as well as tokens of love) of similar size to the present lot, now also in a private collection (Kugel, cat. no. 114).

The miniature was probably moved to the interior and replaced by the cameo by the next owner, following the sitter's death. The polished gold frame around the miniature presumably dates to the time when the transition took place, and is very similar to the frame around a portrait miniature of Mademoiselle de Valois, in the style of Petitot, circa 1825, later set into a signed gold and hardstone snuff box by Neuber in the Gilbert Collection (Charles Truman, *The Gilbert Collection of Gold Boxes,* vol. I, Los Angeles, 1991, no. 78, pp. 229-231).

For the present box, evidently, another choice was made at some point after 1935 when the carved agate cameo of Hebe was once more replaced by another portrait miniature of the 1770s representing a lady, thereby reinstating an impression comparable to that seen by Neuber's original client and contemporaries. The unravelling of the complicated yet honourable story of this signed box can only add to its illustrious history.

detail of signature

12

THE PAXTON HOUSE DESK

Paxton House, Berwickshire

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

A GEORGE III MAHOGANY KNEEHOLE DESK, BY THOMAS CHIPPENDALE, 1774

with lame-figured mahogany veneers, the moulded top above a mahogany-lined frieze drawer fitted with a baize-lined writing slide above divided compartments, the central kneehole door enclosing a single shelf, flanked by three drawers to each side, on a bracket feet with Greek-key pattern
80.5cm. high, 102cm. wide, 58.5cm. deep;
2ft. 7¾in., 3ft. 4¼in., 1ft. 11in.

PROVENANCE

Commissioned from Thomas Chippendale in 1774 by Ninian Home for Paxton House, Berwickshire, at a cost of £6.12;
Thence by descent until sold by Mrs. Home-Robertson, Christie's London, 25 June 1970, lot 44;
With Norman Adams, London, 5 May 1972;
Christie's London, 50 Years of Collecting: decorative Arts of Georgian England, 14 May 2003, lot 140;
Private Collection.

LITERATURE

Illustrated Christopher Gilbert, 'Chippendale Senior and Junior at Paxton 1774-91', *Connoisseur*, August 1972, p. 256, fig. 5;
Illustrated Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, Woodbridge, 1985, pp. 108-109 and described as a 'desk of superbly figured mahogany and excellent proportions';
Illustrated Christopher Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 228, fig. 415.

RELATED LITERATURE

Alastair Rowan, Paxton House, Berwickshire I and II, *Country Life*, 17 and 24 August 1967;
Anthony Coleridge, 'Chippendale, Interior-Decorator and House-Furnisher, *Apollo Magazine*, January to June 1963

† W **£ 50,000-100,000**

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Fig. 1, Chippendale & Haig's 1774 invoice for a 'neat mahogany Buroe Table'

The present kneehole 'Buroe table' was supplied by Thomas Chippendale to Ninian Home in 1774 as part of the extensive Paxton House commission. Invoiced as '*A neat mahogany Buroe Table with Divisions in the upper drawer and a Slider covered with Green Cloth...£6.12.0.*' (fig. 1) by Chippendale & Haig, it would presumably have been used as a dressing table by Home's wife, Penelope, daughter of Sir Christopher Payne, Bt. In fact, the desk is recorded in a bedroom in the *Inventory and Valuation of the Furniture of Paxton House*, dated 1828 and compiled by John Veitch clerk to William Trotter, Upholsterers in Edinburgh, where it is described as a 'dressing table'. The incorporation of a writing slide does however suggest a dual purpose.

Conceived in the fashionable 'French' or 'antique' manner, the desk has all the hallmarks of the celebrated St. Martin's Lane cabinet-maker's timeless quality. Employing the finest mahogany, the beautifully flamed veneers are enriched with restraint, simply decorated with a border of crisply carved guilloche and a pronounced Greek key to the bracket feet, motifs which feature on other pieces of case and dining room furniture at Paxton (Gilbert, *op. cit.*, p. 61, fig. 95).

By the time Chippendale published the 3rd Edition of *The Gentleman and Cabinet-Maker's Director* in 1762, the 'antique' was once again in vogue, promoted by works such as the Society of Dilletanti's publication of James 'Athenian' Stuart's *Antiquities of Athens*, 1762. Robert Adam, who decorated two ceilings at Paxton and commissioned Chippendale & Haig to furnish the home, was a key proponent of this aesthetic. In the present lot, we see Chippendale's understanding of the interior as a whole. The desk was conceived to stand beneath a pier-glass and as such its triumphal arch form, 'antique' decoration and restrained rectilinear outline were to intended to harmonise with Adam's neoclassical vision.

Chippendale's ability to continually evolve and adapt his designs to reflect the fashions of the day is brilliantly demonstrated by the Paxton House desk, as the original pattern for this 'Buroe Table' is found in the 1st Edition of *The Gentleman and Cabinet-Maker's Director*, 1754, pl. XLVI (fig. 2). Twenty years on, we see Chippendale embracing the influence of French sources, such as an engraving of a Louis XIV sarcophagus-commode which had been issued in *l'Oeuvre Complet de Jean Berain* which clearly had a direct influence on Chippendale's pattern for a 'French Commode' in the 3rd Edition, 1762, pl. LXVIII, where we first witness the introduction of the Greek-key bracket foot as featured on the present lot.

Fig. 2, Chippendale's pattern for 'Buroe Tables' in The Gentleman and Cabinet-Maker's Director, 1st Edition, 1754, pl. XLVI.

13

THE CAPTAIN THOMAS HANWAY MAUSOLEUM BOOKCASE

Fig. 1, Portrait of Captain Thomas Hanway (1715-1772) by Arthur Pond

Fig. 2, Portrait of Jonas Hanway (1712-1786) by Arthur Devis

PROPERTY FROM THE COLLECTION OF MARINE SOCIETY & SEA CADETS, SOLD TO BENEFIT SEAFARERS AND SEA CADETS

A LATE GEORGE II CARVED MAHOGANY ARCHITECTURAL BOOKCASE, CIRCA 1760

adapted as a mausoleum in 1774, the broken architectural pediment with dentil frieze and carved foliate mouldings, topped with gilt-plaster Allegories of Prudence and Fortitude, circa 1774, inscribed *'R *** / Strand'*, above a central bevelled glazed door flanked by fluted pilasters capped with composition capitals on plinths inset with two classical plaster plaques depicting on the right hang side a Grecian cupid, on the left a figure representing Piety sacrificing at an altar, flanked by two further glazed doors, enclosing three removeable satin lined and faux marble painted niches, the central niche with a white painted plaster figure of Thomas Hanway, circa 1774, flanked by white painted plaster Allegories of Charity and Hope, circa 1774, after models by Peter Scheemakers (1691-1781) on ebonised wood bases with faded inscriptions, with shelves below the lower section of the central door enclosing an engraving recounting the life of Thomas Hanway, the left and right hand door with engravings by Pierre Imbert Drevet (1697-1739) depicting the sacrifice of Abraham, after Coypel, and The Agony in the Garden, the lower section quarter-veneered with a central sliding panel and flanked by two cupboard doors, on a plinth with leaf-carving and three conforming quarter-veneered tablets, **together with** a contemporary manuscript describing the mausoleum in detail in a fine Hanway gilt-vellum binding
the bookcase 246cm. high, 211cm. wide, 49.5cm. deep;
8ft. 1in., 6ft. 11in., 1ft. 7½in.

PROVENANCE

Presented to the Marine Society by Jonas Hanway on 1st September 1774.

LITERATURE

Henry T. A. Bosanquet, *The Marine Society, A Catalogue of the Pictures and other Works of Art*, 1905, pp. 14-15.

W **£ 50,000-100,000**

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This remarkable Mausoleum, together with a vellum bound book describing it in full, was presented by Jonas Hanway (1712-1786) to the Marine Society on 1 September 1774, intended to serve as a poignant tribute commemorating the life of his brother, the late Captain Thomas Hanway (1715-1772) (figs. 1 & 2).

Jonas was a uniquely eccentric 18th century figure who dedicated his life to philanthropic causes and whose legacy endures to this day.[1] Born in Portsmouth in 1712, at the age of sixteen he travelled to London where his uncle Captain Jonas Hanway helped him secure an apprenticeship to an English merchant in Lisbon. He spent eleven years in Portugal returning to England shortly after the outbreak of the war of Jenkins' Ear in 1739. In 1743 he joined The Russia Company and spent the next seven years in St. Petersburg, including an adventure-filled expedition exploring trade routes through Persia. A legacy from his uncle allowed him to return to England where he established his name in 1753 with the published account of his travels in Russia and Persia in his four-volume text *An Historical Account of the British Trade over the Caspian Sea*. Thereafter Jonas devoted himself to philanthropic pursuits,[2] although he is perhaps best known for popularising the use of the umbrella in London and was reputedly the first man to adopt this quintessentially British accoutrement.

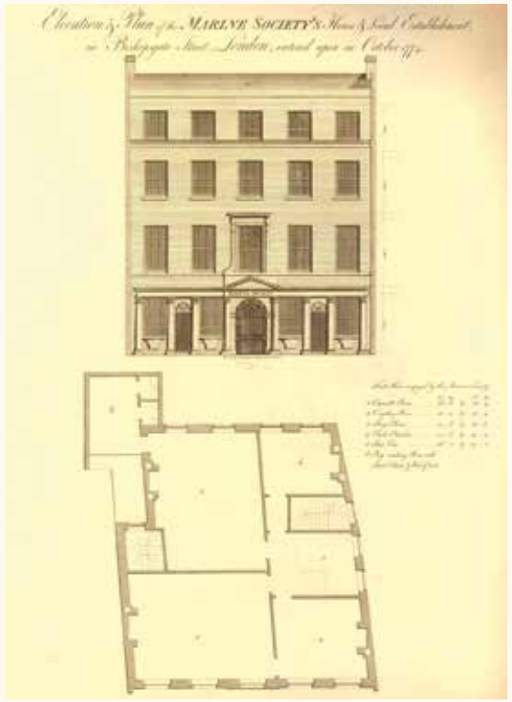

Fig. 3, Elevation and floor plan of the Marine Society's offices at No. 54 Bishopsgate Street, London, circa 1774. The Thomas Hanway Mausoleum was located opposite the windows on the South wall of the Committee Room © The Trustees of the British Museum

By 1755, reports of a French invasion led Jonas to publish *Thoughts on Invasion* and as war loomed, he sought to tackle the issue of a woefully ill-equipped and undermanned body of seamen. On 25 June 1756, Jonas met with fifty-two other London merchants and gentlemen at the King's Arms Tavern, Cornhill to discuss plans to supply clothing to several thousand seafarers for the navy. The Marine Society was founded shortly thereafter. During the ensuing Seven Year's War (1756-1763) the Marine Society, under the direction of Jonas, John Thornton of The Russia Company as Treasurer and Lord Romney as Chairman, raised funds to equip 5140 men and 4787 boys for the Navy. The society was incorporated by Act of Parliament in 1772 and by the time of the Battle of Trafalgar in 1805, at least fifteen percent of British manpower was being supplied, trained and equipped by the Marine Society. After Jonas' death in 1788, a memorial was dedicated to him in Westminster Abbey, the first of its kind to commemorate a philanthropist.

His younger brother, Thomas, became a Captain in the Royal Navy in 1742, and successively commanded the Shoreham, the Royal Sovereign, the Milford and the Windsor (during both battles of Cape Finisterre in 1747), the Weymouth and the Duke (during the raid on Saint Malo in 1758). He rose to the position of commander-in-chief in Cork in 1758, and 2nd-in-command at Plymouth in 1759. He died in 1772 after 'a tedious struggle of Nature in which he often wished for Death'.

The Epitaph to Captain Thomas, incorporated in the central section of the bookcase as a print, was written by Jonas and reveals the depth of affection he held for his younger sibling. In addition to the plaster figure of Captain Thomas, depicted leaning on a cannon in allusion to his profession, the Mausoleum also consists of four allegorical figures representing Prudence, Fortitude, Charity and Hope, virtues which epitomise the life of the deceased. The figures of Charity and Hope are modelled after Peter Scheemakers' (1691-1781) monument for 2nd Lord Raymond (d. 1756) in the church of St Lawrence, Abbots Langley, Hertfordshire and belong to the European tradition of mourning sculpture for tombs.

These components, together with engravings by Pierre Imbert Drevet (1697-1739) depicting the sacrifice of Abraham and The Agony in the Garden, are housed in an 'elegant' bookcase which has been sensitively adapted to accommodate the sculptures in removable embroidered silk niches. The position of each element is set out precisely in the accompanying contemporary manuscript providing a clear understanding of how this unique object was to be viewed.

The bookcase is of exceptional quality and its distinctive quarter-veneered cupboard doors recall the output of leading London cabinet-makers William Hallett Snr (d. 1781) and Messrs William Vile (d. 1767) and John Cobb (1729-d.1778). Interestingly, William Hallett was served for a time by Edward Edwards (1738–1806) who later established himself as a painter and was appointed a Royal Academician. Two pictures by Edwards remain in the collection of the Marine Society, one of which is a portrait of its founder, Jonas Hanway. The architectural form of the bookcase, together with the motifs employed for the carved mouldings suggest it pre-dates its use as a Mausoleum by several years. It must have always been a highly regarded piece of library furniture, befitting Jonas' literary standing as both an author and book collector, and worthy of sensitive adaptation for his brother's mausoleum. The Mausoleum stood in the Committee Room of the Marine Society building at No. 54 Bishopsgate Street, London and its precise position is recorded in a contemporary account of the interior which describes opposite the windows 'on the South back, is the mausoleum of the late Capt. Thomas Hanway' (Bosanquet, *op. cit.*, p. 5) (fig. 3).

[1] For a brief biography of Jonas Hanway see R. M. Frampton, 'Jonas Hanway: A Philanthropist and Founder of the Marine Society', *The New Rambler, Journal of The Johnson Society of London*, 1987/88, pp. 3-8.

[2] In addition to founding the Marine Society, Jonas was a governor and eventually the vice-president of the Foundling Hospital (1758-1772) and helped to establish the Magdalen Hospital for Penitent Prostitutes (1758). He also supported the Stepney Society, which apprenticed poor boys to marine trades, and the Troop Society which provided clothing to British soldiers.

14

THE VICOMTESSE DE COURVAL'S CELADON VASES

Gustave Jacquet, Portrait of Mary Ray, Viscountess de Courval, 1883

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

A PAIR OF GILT-BRONZE MOUNTED CHINESE CELADON PORCELAIN VASES, THE PORCELAIN QIANLONG (1736-1795), THE MOUNTS LOUIS XV CIRCA 1770

of *gu* shape, cylindrical, with a swelling central band, trumpet neck and sides spreading towards the foot, the body incised with peony scrolls, mounted to rim and footrim
54.5cm. high, 27cm. wide; 1ft. 9½in., 10⅝in.

PROVENANCE

Formerly in the Collection of the Vicomtesse de Courval, born Mary Ray (1835-1901);
Thence by descent, until sold Sotheby's, Paris, *Ancienne Collection de la Vicomtesse de Courval*, 25 March 2014, lot 108, when acquired by the present owner.

W **£ 200,000-300,000**

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Fig. 2. A pair of mounted porcelain vases, by repute formerly in the collections of Machault d'Anourville sold Sotheby's London, 24 November 1988, lot 23 © Sotheby's Picture Library

The present pair of mounted celadon vases is a splendid example of the luxurious French fashion of placing gilt-bronze mounts on Oriental porcelain as popularised by the Parisian *marchand-merciers* throughout the 18th century. These vases are rare not only for their size, but also for the quality of the casting and chasing of the gilt-bronze mounts.

LE GOÛT FRANÇAIS: MOUNTED PORCELAIN IN THE 18TH CENTURY

According to Kristal Smertek (in *Rococo Exotic French mounted porcelain and the Allure of the East*, New York, 2007), quoting Jean Baptiste de Boyer, Marquis d'Argens in his Chinese Letters between 1739 to 1740: "The French do not have any aversion for foreign culture, which they adopt easily, but the thing is they like to add or remove things to it, that's what we call 'le goût français'." This comment perfectly encapsulates the history of the fashion for mounted porcelain in France. Asian porcelain was considered exotic and rare but the use of mounts amplified the preciousness of the object it framed, while also lending the objects a French aspect.

The enthusiasm for this type of exotic porcelain commenced with the various 'Compagnie des Indes', which from the 17th century onwards traded with the Orient in all manner of luxurious Oriental ware and which greatly inspired the Parisian *marchands-merciers* who were driven to supply their illustrious clientele with the latest fashion and novelties, such as gilt-bronze mounted objects. As soon as the Oriental ware arrived in Europe, the rarest pieces were cut, carved or even associated, before being applied with gilt-bronze mounts by the leading *bronziers* of the day and then supplied to the French Court and members of the aristocracy.

The acquisition of fine oriental ceramics with gilt-bronze mounts was an integral component of the most important collections of the 18th century in Paris, notably that of the great connoisseur the Duc d'Aumont (1709-1782), who acquired many objects during the 1770s, and was also having ceramics mounted during this period. Another indication of how highly prized these objects were, is the fact that they were very carefully described in 18th century sale catalogues and inventories.

CHINESE CELADON PORCELAIN

The present vases are made of Celadon porcelain, also called greenware, and they are characterized by their olive green feldspathic glaze obtained through the high firing (minimum 1,200°C) of iron oxides which are applied directly onto the earthenware body. Whilst most celadons in the 18th century are described as Japanese in sales catalogues 'porcelaines d'ancien céladon du Japon', this type of porcelain originated from China.

Chinese celadon is usually classified in two types: Northern and Southern. Northern celadon was mainly made during the Song dynasty (960-1279) but not after that when its capital moved South in 1127 and it does not seem to have been exported. Southern celadon was made throughout the Song dynasty and later. This type of celadon, often carved in relief as in the present case with peony scrolls, was widely exported and thus is mainly found in European gilt-bronze mounted objects such as the present vases. Celadon has always been highly prized for its colour: amongst other reasons, French collectors appreciated monochrome colours for their brilliant reflectiveness and they admired the infinite refinement of the celadon colour, up to a pale green, silvered, almost transparent shade.

Furthermore, the large size of the present vases are quite uncommon, and very few celadon vases of this size are described in sale catalogues and inventories of the late 18th century. However, their shape, known as 'Gu' which was characterized by trumpet-shaped top, a restricted centre section, and a slightly flared base was quite common. Deriving from the early Bronze Age, *gu* vases were a common wine vessel to be found in sophisticated societal circles.

Fig. 3. Anne Vallayer-Coster (1744-1818), Still Life with a Porcelain Vase, Pieces of Coral, Shells and Various Mineralogical Specimens, 1776. Oil on canvas. Private collection.

FRENCH GILT-BRONZE MOUNTS

The practice of mounting porcelain in Europe dates back to the Middle Ages and according to Sir Francis Watson (in *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Los Angeles, 1999): '...during the eighteenth century the main reason for setting these oriental objects in mounts of European design was to naturalize them to the decoration of French interiors of the period; to modify their exotic character by giving them a quasi-French appearance.'

Oriental porcelain commanded high prices when it was sold by the *marchands-merciers* to collectors, and even later made high prices at auction. According to Watson, *op. cit.*, `The high price and the infrequent mention of this porcelain in the *marchand-mercier*'s accounts suggests that it was rare and highly prized in the eighteenth century'. For example, in the Monsieur Gaignat sale in February 1769, a single celadon vase with mounts fetched 2,489 livres (no. 91) and at the Randon de Boisset sale in 1777, two urns (no. 507) mounted in the rococo style made 6,001 livres. In 1782, over 7,500 livres was paid by Louis XVI for a pair of large celadon vases (no. 110), now in the Louvre, mounted in the neo-classical style by Gouthière (inv. no. OA 5151-2).

The mounts on the present pair, consisting predominantly of a short chute on either side of a vase, ornamented at the top with a distinctive garland attached to a scroll clasping the foliate-cast frieze of the vase, are extremely finely cast and clearly specifically cast for the present vases as they follow the form of the vase. They are also extremely well executed in terms of burnishing with polished and matt areas of chasing which are conceived to contrast and highlight the details. Each celadon vase is further ornamented to the foot with a gilt-bronze base cast with a frieze of stylized acanthus leaves flanked on either side and aligned with the chutes above, a foliate clasp.

Some similar mounts, which suggest they may have all been produced in the 1770s by the same workshop as the present pair, are recorded in private collections:

- a pair of vases cornets sold at Piasa, Paris, 9 December 2011, lot 25, formerly in the collection of the French banker François-Michel Harenc de Presle (1710-1802) whose sale catalogue dated from 1792 describes his vases as: "Deux grands cornets à dessin de feuilles de relief, richement garnis en bronze, de genre à rinceaux ornement. Nous croyons que l'un de ces deux vases a été cassé et caché par la monture. Hauteur 19 pouces, diamètre 10".

- a pair of vases sold at Sotheby's London, 24 November 1988, lot 23, by repute formerly owned by Machault d'Arnouville and thence by descent owned by the Comte de la Panouse at the Château de Thoiry (fig.2).

- a vase illustrated in Anne Vallyer-Coster's painting from 1776 *Still Life with a Porcelain Vase, Pieces of Coral, Shells and Various Mineralogical Specimens* and now in a private collection (fig.3).

THE VISCOUNTESS DE COURVAL (1835-1901)

The Viscountess de Courval, born Mary May was a lady of exquisite taste who was born into an important and wealthy family in New York. Brought up in France where her parents had settled, Mary Ray was a perfect match for a French aristocrat. In 1856 she married Arthur Dubois de Courval, the Viscount de Courval and moved back to France. A lover of the arts, the Viscountess looked for fine and delicate objects and works of art in Paris auctions to furnish and embellish her *hôtel particulier* at 6 rue Paul Baudry, near the Champs Elysées. Madame de Courval's descendants enriched this luxurious collection and perpetuated the taste of this great French aristocratic family, by acquiring further paintings and fine furniture.

15

FROM AN ADAM INTERIOR

Portrait of Sir Watkin Williams-Wynn, 4th Baronet,
by Hugh Douglas Hamilton (1740 - 1808)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A PAIR OF GEORGE III PALE BLUE AND POLYCHROME-PAINTED GILTWOOD SIDE TABLES, CIRCA 1775, POSSIBLY BY MAYHEW AND INCE TO A DESIGN BY ROBERT ADAM, THE PAINTED TABLETS AFTER ANGELICA KAUFFMANN AND POSSIBLY EXECUTED BY ANTONIO ZUCCHI

each demi-lune top centred by a classical scene from Homer's Odyssey (Telemachus returning to Penelope or Telemachus at the Court of Sparta) within a frame surmounted by an urn, flanked by oval urn medallions wreathed by laurel branches, within a frieze of palmettes within beaded borders, the frieze with classical urns interspersed by turned fluted legs headed by female masks on reeded ovoid feet
each 89cm. high, 156cm. wide, 56.5cm. deep;
2ft. 11in., 6ft. 1½in., 1ft. 10¼in.

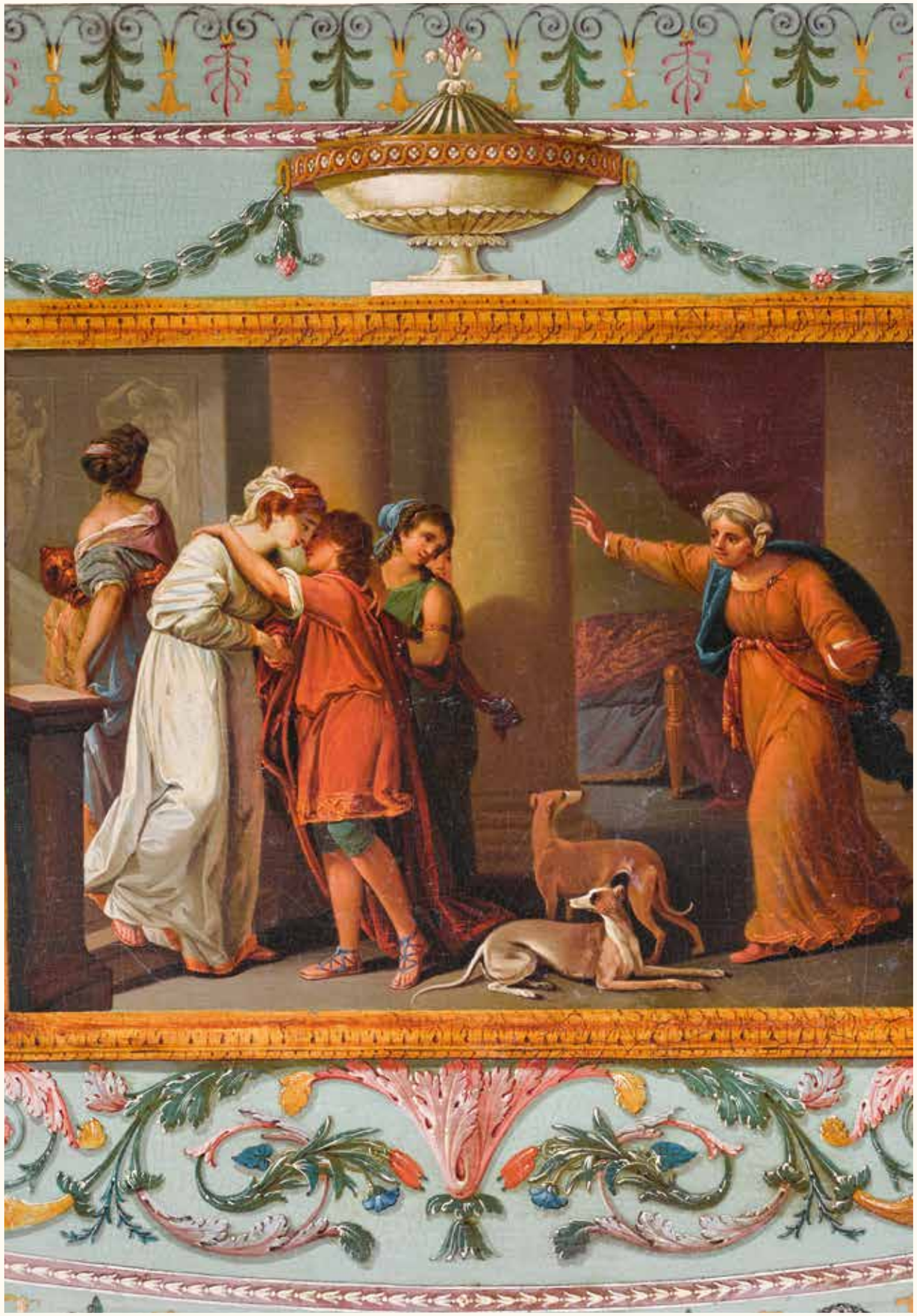
PROVENANCE

Possibly supplied for Sir Watkins Williams-Wynn, 4th Bart (d. 1789) at 20 St. James's Square, London;
Robert L. Gerry, almost certainly Robert Livingston Gerry, New York and 'Aknusti', Deli, New York (d. 1957);
Possibly acquired by French & Company, New York on 4 June 1953;
Sold by French & Company to Mr. and Mrs. Lloyd H. Smith, Palm Beach and Southampton, New York on 31 October 1953;
Sold Sotheby's New York, 12 May 2000, lot 178 ($143,250);
Acquired from the above by Hyde Park Antiques, New York;
Private Collection;
Sold Christie's New York, 13 April 2016, lot 25 ($245,000) from where acquired by the present owner.

LITERATURE

E. Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection,* Rizzoli International Publications, 2006, p. 194.
E. Harris, *The Genius of Robert Adam*, London, 2001.
The Burlington Magazine, Vol. 137, No. 1107 (Jun., 1995), pp. 376-386.
Country Life Magazine, John Martin Robinson, '20 St. James' Square, London', November 2, 1989, pp. 152-157.

W **£ 70,000-100,000**



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It has long been thought that these elegant neoclassical demilune side tables were made for the London home of Sir Watkin Williams-Wynn, 4th Baronet (1749 – 1789) at 20 St. James' Square. Given that between 1771 and 1774 he commissioned the fashionable architect Robert Adam and his brothers to design and build his London residence, with the plans and elevations thereof issued in *The Works in Architecture of Robert and James Adam*, 1779 (E. Harris, *The Genius of Robert Adam*, London, 2001, pp. 256-277), it is most plausible that these tables were designed by Robert Adam for the interior and executed by one of the leading cabinet makers he collaborated with at the time, amongst others, Thomas Chippendale, Richard Collins, Samuel Norman and the celebrated London cabinetmakers Mayhew and Ince (1759 – 1803). The present pair of demilune tables strongly resemble the work of Mayhew and Ince. Whilst some accounts for the work carried out at 20 St. James' Square survive, there is no surviving record of any specific payment to a cabinetmaker, (British History Survey - London, Vol. 29 – 30, version 5.0).

Described as being of 'pleasure loving temperament', Sir Williams-Wynn was a Welsh landowner, politician and patron of the arts and he inherited the extensive Wynnstay estates in North Wales and Shropshire at a very young age. He intended his London home for lavish entertaining and inspired by his Grand Tour in 1768, his choice of interiors were further informed by the neoclassical style of Robert Adam.

The elegant design of each of the present side tables is enhanced by the beautifully painted central tablets thought most likely to have been painted by the Venetian artist Antonio Zucchi, after the history paintings depicting scenes from Homer's *The Odyssey*, by the Swiss born neoclassical painter, Angelica Kauffmann. Antonio Zucchi was married to Angelica Kauffmann and both were part of a team of artists who supplied the painted decorations for the harmonious Adam-designed interiors. Zucchi is recorded as carrying out works at 20 St. James Square, such as the ceiling paintings, ornamental panels, bookcases and overdoors. He also worked with Robert Adam at Kenwood House, Newby Hall, Osterley Park, Nostell Priory, and Luton House.

A cabinet with matching design and decoration to the present pair of demi-lune tables from the Collection of Sir Watkin Williams-Wynn, Bart sold at Christie's in 1935, which suggests that these pieces were most probably supplied *en suite*. In 1920, the Williams-Wynn family sold 20 St James Square, together with most of the Adam furniture. To date, no auction or sale has been traced to these tables, but given the rarity of provenance references at the time, they were likely sold privately and then only recorded when they arrived in the collection of Robert Livingston Gerry for his New York Georgian mansion, from where they were acquired by French & Company, New York in 1953 – (inventory number no. 53511X).

A pair of tables with similarly decorated tops and friezes formerly in the collection of Mrs. John E. Rovensky was sold by Walter P. Chrysler, Jr., at Parke-Bernet Galleries in New York, 6-7 May 1960, lots 507 and 508.

Another pair of tables, virtually identical to those in the Walter P. Chrysler collection was sold at Christie's in London on 17 November, 1983, lot 97.

16

A MAGNIFICENT PAGODA CLOCK

Imperial Palace Peking, now Palace Museum, Beijing

JOHN MOTTRAM. A GEORGE III GILT-BRASS AND ENAMEL MUSICAL AUTOMATON CLOCK FOR THE CHINESE MARKET, LONDON, CIRCA 1790

the ormolu three-tier case surmounted by a silvered dome comprising twelve engraved segments which open to reveal spinning glass rods simulating a fountain and jets of water, with a further rotating mast and paste-set spiral rotating finials; the upper tier with a paste-set whorl comprising nineteen contra-rotating stars, the bezel set with further red pastes, the sides inset with enamel plaques painted with river landscapes in the manner of Jean-Louis Richter and within guilloché enamel panels, the rear with an acess door inset with guilloché enamel panels; the central tier with enamel clock dial with centre seconds, the two-train fusee movement with pin wheel escapement and quarter striking on two bells, the sides inset with further similar riverside scenes; the lower tier with a large contra-rotating flower set with red, green, yellow and white pastes, the musical and automaton movement with two fusees and playing one of four tunes at the hour or at will on a carillon of ten bells with ten hammers and powering the automaton features, the enamel tune selection dial signed *John Mottram, London*, the sides inset with enamel plaques depicting women and children in 18th century dress, the whole inset with further guilloché enamel plaques of various patterns and each tier with pierced balustrades, the stepped base with further conforming balustrades and inset with guilloché enamel panels, the splayed feet with enamel details; on a later mahogany turntable plinth
92cm 36¼in high

PROVENANCE

Imperial Collection, Peking
Acquired in the aftermath of the Western relief of the siege of the foreign legations in 1900 by Lt-Col. W.J.R.Rainsford and Major J.J.C. Watson and presented by them to their regiment, The Royal Army Medical Corps in 1901.
R.A.M.C Collection until sold to the current owner.

LITERATURE

Ian White, *English Clocks for the Eastern Markets*, pp.240-245, fig 8.33a-d

W **£ 1,000,000-1,500,000**

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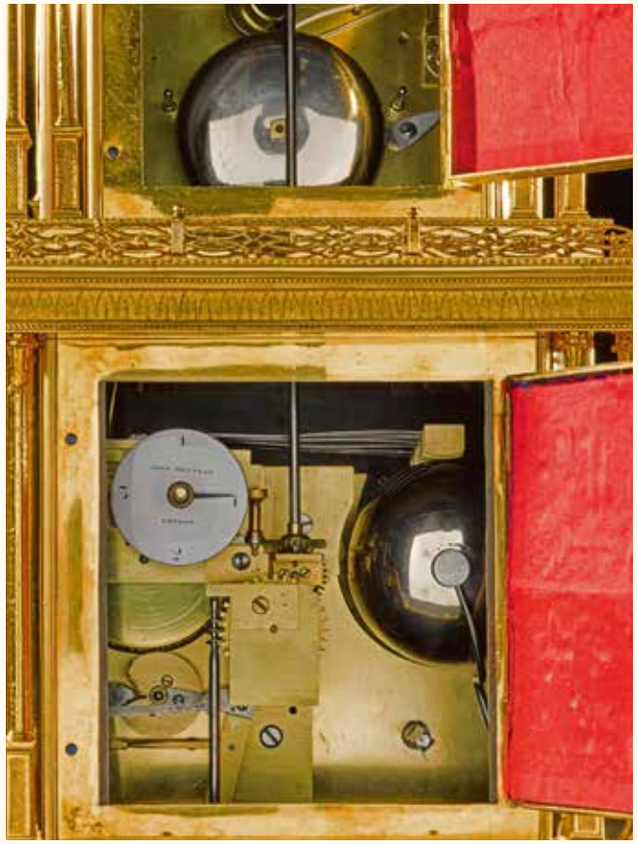

The Chinese fascination with European mechanical clocks dates from the late sixteenth century when a Jesuit missionary, Matteo Ricci, arrived in Macao with a clock and other works of art. These were to be presented to local dignitaries to try to gain support for the order. Whilst the furniture and paintings were much admired, it was the clock that attracted the most attention. The fact that it was able to operate under its own power was something that had not been seen in China since the water clocks many centuries earlier. As word of this mechanical marvel spread, more clocks were brought from Europe and given as presents until eventually, in 1601, Ricci was able to present clocks to the emperor. They were called zimingzhong (self-sounding bells) and were highly prized. In fact, demand was such that a workshop dedicated solely to western-style clocks was established by the Kangxi Emperor (1662-1722) among the palace workshops which was to be the beginning of a native clockmaking industry. With the help of Jesuit missionaries who supplied the technical knowledge and skills, Chinese clockmakers were trained and soon Chinese-made pieces joined those clocks that continued to arrive from the West.

The 17th and 18th Centuries saw an explosion of European interest in all things Chinese. The import of goods such as tea, silks and porcelain from China grew rapidly but it was a one-way trade with the Chinese showing little interest in English commodities. The East India Company found that trading conditions were never easy and it was often essential to present lavish gifts in order to facilitate deals. High quality novelty clocks and watches made in London proved popular gifts and, as they filtered into the upper echelons of Chinese society, demand for these zimingzhong or 'sing-songs' increased. Ian White in his book *English Clocks for the Eastern Markets* explains in detail about the growth in this trade and collecting in China. The Qianlong Emperor (1736-1795) was an avid collector of all types of timepieces and automatons and his enthusiasm for both European and Chinese-made clocks and watches saw no limit. He had thousands of European and Chinese clocks in his collection that were prized for their novelty and design and were aimed at mesmerizing the beholder.

John Mottram is recorded as working at Warden Court, Clerkenwell Close, London, between 1780 and 1811 and his output appears to have been almost entirely composed of clocks for export to China. Clocks by Mottram are still to be found in the Palace Collection, Beijing and are highly prized by collectors worldwide. John Mottram is probably best known for the clocks that he produced in rectangular cases with scroll corners, a style also used by Henry Borrell in his clocks made for the Chinese market. Much less common are the tower or pagoda clocks as in this present example and also the 'Swan Clock' which was sold in Sotheby's Treasures sale on 9th July 2014 for £2,266,500 . Far more complicated and more highly decorated, the tiered pagoda clocks are amongst the most spectacular clocks ever produced. The finest clocks for the Chinese market were very often produced in pairs and this magnificent clock is no exception. Its pair is now in the collection of the National Trust at Anglesey Abbey in Cambridgeshire.

17

A MAGNIFICENT EMERALD CHANDELIER

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A GEORGE III GILT-BRASS MOUNTED GREEN CUT-GLASS SIXTEEN-LIGHT CHANDELIER , CIRCA 1790, ATTRIBUTED WILLIAM PARKER & SON

the 'S' shaped arms arranged in two layers with canopies above and below, cut stem pieces surrounding a central urn and with the receiver bowl, replacements and restorations
183cm. high, 101.5cm. diameter

PROVENANCE

Private Collection, India from whom acquired by Nestle Inc, New York;
With Fileman Antiques;
With Malletts Plc, illustrated in Mallett, 2004;
Private collection, USA;
With Apter-Fredericks Ltd, 2018, from whom acquired by the current owner.

W **£ 50,000-80,000**

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This rare emerald-coloured and gilt-brass mounted chandelier can be attributed to the workshop of William Parker and Sons. William Parker is without doubt one of the most luminous names in the history of English chandelier making and he is credited with the introduction of neo classical elements into chandelier design. Parker operated out of Fleet Street from 1762, his first attributable work was commissioned by the Furnishing Committee of the New Assembly rooms, Bath, in 1771. His work for the assembly rooms was celebrated enough at the time to be satirised by Thomas Rowlandson, according to Martin Mortimer *'Parker was the man of the moment, competent reliable fashionable. He provided the most splendid suite of chandeliers in the country at that for one of the most fashionable centres.'* Parker's renown was only to grow: he was commissioned to provide chandeliers for the Guildhall in Bath in 1778; in 1782 he supplied a pair of twelve light chandeliers to the 5thDuke of Devonshire for Chatsworth amongst other lighting; from 1783 to 1787 he furnished Carlton House for the Prince of Wales and his creations also adorned the White Drawing Room at Houghton Hall and the home of William Beckford during his exile in Lisbon.

The form of this chandelier relates to a small group by Parker which are very similar in form and feature similar decorative devices. This group all have a scalloped corona, many also include a tier of spikes and scrolled branches arranged around and positioned below a baluster stem and are decorated throughout with festoons and pendants. As in the current example, the use of gilt-brass decoration is notable, especially the bands to the balusters where the current chandelier differs in the use of decorative collars to the arms which enhance the deep emerald colour. The form of the ormolu bands closely matches that illustrated on the cover of the book by M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, that was with Hotspur Ltd., London. Further, Mortimer illustrates a chandelier originally supplied to the Earl of Lincoln at Clumber Park Nottinghamshire (*op.cit.,* plate 48, p.102) which has similar metalwork and overall form and which Mortimer describes as '..the metalwork was gold-plated, the arm mounts, and even the suspension shackle were cast with acanthus foliage, the leaves matt, their veins burnished.'

A further related example is hanging in the Yellow Drawing Room at Chatsworth which was supplied by Parker to William, 5th Duke of Devonshire between 1782-83 and is illustrated by The Duchess of Devonshire, *Chatsworth, The House*, London, 2002, p. 175.

For whom this chandelier was originally supplied remains for the time unknown but the rare colour of the glass and the ornate and rich nature suggest that it was supplied for one of Parker's significant patrons.

18

THE GODDESS OF THE ARTS

Fig. 1, The portrait miniature of Queen Charlotte after Thomas Frye (1710-1762) and attributed to William Hopkins Craft

PROPERTY OF A PRIVATE COLLECTOR

A GEORGE III GILT-BRASS MOUNTED ENAMEL TOILET MIRROR, CIRCA 1775, THE ENAMEL BY WILLIAM HOPKINS CRAFT, THE MOUNTS ATTRIBUTED TO JAMES COX

the giltwood frame surmounted by a garland and a double oval frame with a pivoting portrait miniature of Queen Charlotte, after Thomas Frye (1710–1762) with a mirror to the obverse, the enamel plaque signed lower right *W H Craft.*, the spandrels ornamented with blue and red glass with facetted silver backing in imitation of enamel, the frame pivoting to reveal a mirror on the reverse with a panelled blue glass border, the giltwood frame with a gadrooned edge flanked by candlesticks in the form of vases on plinths with gilt-brass nozzles, on a concave plinth base with a laurel swag in the centre and laurel leaf moulding below
overall 77.5cm. high, 29cm. wide, 18cm. deep; 2ft. 7in., 11½in., 7in.

PROVENANCE

European private collection of Oriental Art, reputedly acquired from the Summer Palace, Peking early in the 20th century; Acquired from Pelham Galleries Limited, 2011 by the present owner.

W **£ 60,000-100,000**

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The striking centrepiece of this exquisite object is a large enamel plaque depicting the personification of the Arts. Signed *W H Craft* for William Hopkins Craft (1731-1811), an almost identical version can be found in National Gallery of Victoria, Australia entitled *The Goddess of the Arts*.[1]

Craft was one of the leading enamel and miniature painters working in London in the 18th century, active in London between 1765 and 1805, although very little is known of his early career.[2] He is reputed to be the brother of Thomas Craft, a painter at the Bow porcelain factory, although there is no evidence to support this.[3] What we do know is he went into partnership with the enameller David Rhodes from 1768 as contractors under the employ of Josiah Wedgwood. In November 1774 he enrolled in the recently established 'Royal Academy Schools' where he exhibited enamels between 1774 and 1795.[4] Craft often painted allegorical works, such as the present lot, his most famous works being the pair of allegorical portrait plaques of King George and Queen Charlotte from 1773 in the British Museum[5] and the large allegorical plaque of Britannia from 1798 in the Victoria & Albert Museum.[6]

The present enamel, with its typically vivid colouring, reveals Craft's stylistic debt to painters such as François Boucher (1703–1770) and Maria Anna Angelika Kauffmann (1741-1807) although the composition is probably his own. Like the aforementioned works, Craft's *Goddess of the Arts* is steeped in layers of allegorical meaning. The putto leaning on the woman's lap appears to be drawing her eye, or at least the viewers, to the figure of Diana of Ephesus. A pagan symbol of fecundity, her statue in the Temple of Ephasus was one of the seven wonders of the ancient world which was destroyed in 356 BC, leaving only Roman copies as a source. Above the statue is a winged hourglass for 'Time Flies' and a serpent biting its tail, known as 'ouroboros' and symbolic of the cycle of life. The foreground is littered with trophies alluding to the Arts and the female figure is leaning on a painting depicting Pliny's *The Discovery of Painting*.

The portrait miniature of Queen Charlotte which surmounts the mirror is after Thomas Frye (1710-1762), an Irish artist, who published his mezzotint portrait of Queen Charlotte in 1762 (fig. 1). Frye was the director of the Bow porcelain factory from circa 1744-1759 and possibly knew Craft. One of Frye's daughters, Sarah Willcock, decorated ceramics for Wedgewood which could have established a connection and might help explain why Craft chose to use Frye's portrait of Queen Charlotte some ten years after it was produced.

The design and execution of the gilt-bronze mounts framing *The Goddess of the Arts* plaque and the mirror to the reverse (fig. 2) are typical of the output of James Cox (1723-1800) who was a leading retailer of jewelled clocks, automata and similar precious and intriguing 'toys'.[7] Cox's career a was tumultuous one and a classic tale of boom and bust. Having set up his own workshop in Racquet Court, Fleet Street in 1745, immediately after his apprenticeship, he remained there until 1756. After an inauspicious start followed by his first bankruptcy, he began anew on a grander scale, focusing his attention on exporting his increasingly fanciful objects and complicated automata to China, India, Persia and the Ottoman Empire, where they were called 'sing-songs'. From 1766 to 1772, he exported an incredible £750,000 worth of objects. When the risky Far Eastern market ceased to prosper, the goldsmith and marketing genius opened a 'museum' in Spring Gardens, London, acting as a showroom for his wares which were famously dispersed by lottery in 1775.

It is conceivable the present work, with its reputed connection to China, was one of Cox's export objects and possibly an ambassadorial gift given its inclusion of a royal portrait. Craft is known to have supplied enamels for musical clocks and to date six closely related clocks have been identified with English gilt-bronze cases fitted with panels by Craft.[8] These include a clock made for the Maharajah of Hyderabad,[9] a clock in the Palace Museum, Beijing[10] and his masterpiece, a magnificent musical and automaton clock celebrating the theme of love,[11] and which point to a possible collaboration between Craft and Cox for the manufacture of *The Goddess of the Arts* toilet mirror.

Fig. 2. The original mirror plate to the reverse within a pierced gilt-bronze and blue glass marginal border

Sotheby's would like to thank Dr Ian White for his assistance in preparing this catalogue entry and who kindly provided access to an early manuscript of his monograph 'William Hopkins Craft – his Life and Work'.

[1] The National Gallery Victoria plaque, Accession Number 1995.758, is possibly that sold Sotheby's London, 9 November 1995, lot 52 and formerly in the Nachemsohn Collection.
[2] For two short biographies see Aubrey Toppin, 'William Hopkins Craft, Enamel Painter', *Transactions of the English Ceramic Circle*, Vol IV, 1957-1959, pp.14-18 and Daphne Foskett, *A Dictionary of British Miniature Painters*, London, 1792, p.224.
[3] Ian White, 'Clocks and watches with enamels by William Hopkins Craft – Part 1', *Antiquarian Horology*, Volume 34, No. 2, June 2013, pp. 179.
[4] *Ibid.*, p. 179.
[5] British Museum, Accession Number 1891,0217.16
[6] Victoria & Albert Museum, Accession Number C.102:1, 2-2011. The enamel commemorated the victories of Admirals Howe, Jervis, Duncan and Nelson at the Battle of Ushant (1794), Cape St. Vincent (1797), Camperdown (1797) and the Battle of the Nile (1798) respectively.
[7] For a biography of Cox see Roger Smith, 'James Cox', *Burlington Magazine*, June 2000, pp.353-61.
[8] White, *op. cit.*, pp. 179-197.
[9] Offered Sotheby's London, 3 July 2013, lot 39.
[10] White, *op. cit.*, pp. 186-188 and exhibited *Momentos Da Eternidade, Timepieces from the Palace Museum, Beijing*, held in Museu de Arte de Macau, December 2004.
[11] For detailed discussion see White, *op. cit.*, pp. 188-196. The clock was sold Sotheby's London, 4 October 1990, lot 137 and Sotheby's New York, *The Safra Collection*, 3 November 2005, lot 180.

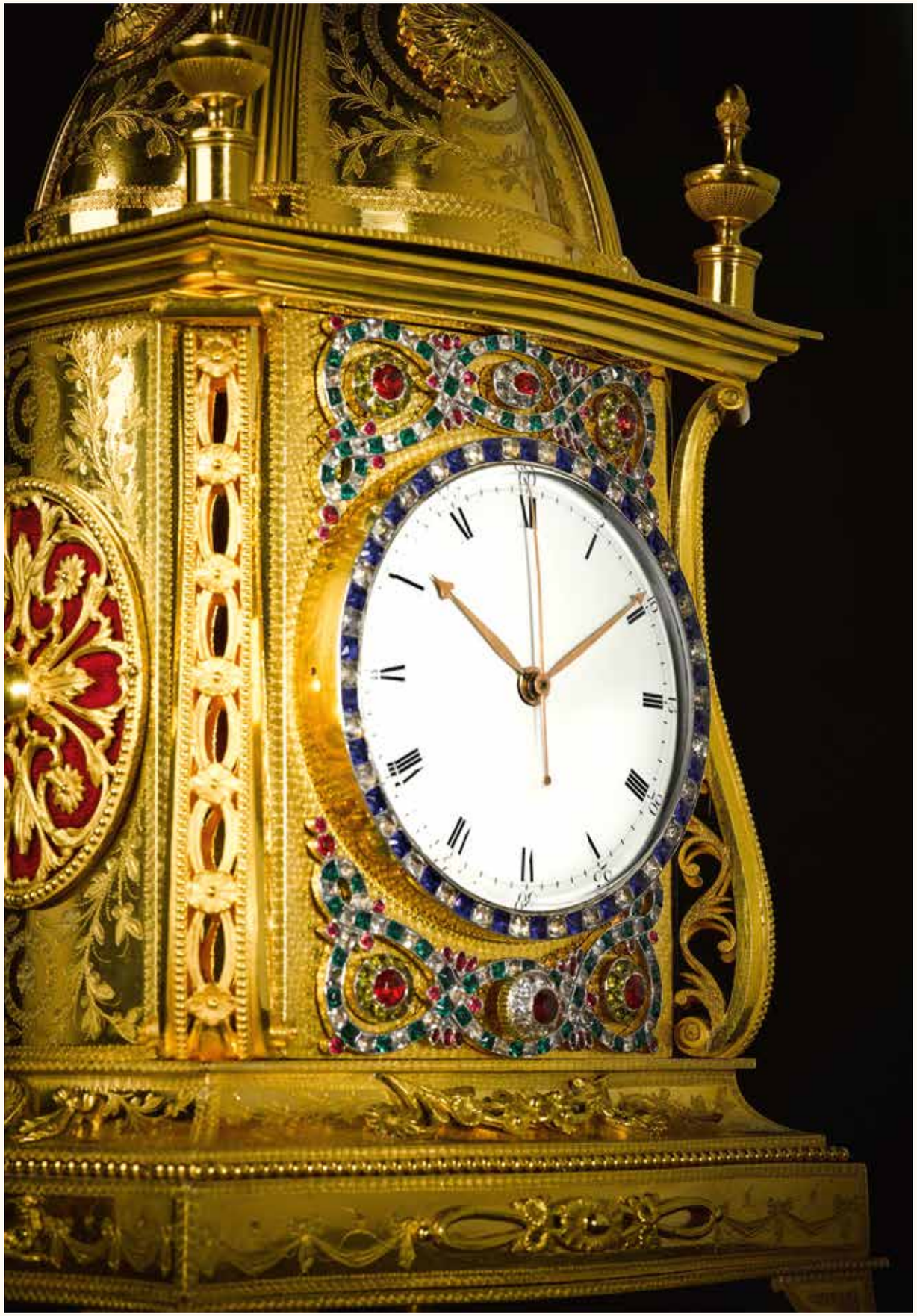
19

A GEORGIAN CLOCKWORK JEWEL

JOHN MOTTRAM: A GEORGE III GILT-BRASS PASTE-SET MUSICAL AUTOMATON TABLE CLOCK FOR THE CHINESE MARKET, LONDON, CIRCA 1790

3¾-inch enamel dial with centre seconds, the three train chain fusee movement with verge escapement, striking the hours and ting-tang quarters on two bells and playing one of four tunes on a carillon of ten bells with eighteen hammers every three hours, the surmount automaton powered by the musical train and comprising seven paste-set rosettes spinning around a central pink and white rosette, a further rosette above also rotates along with the red and white finial, the case with domed top and urn finials above pierced scroll corners, paste-set front, moulded serpentine base and splayed feet, the whole finely engraved with foliage and swags with circle and dot borders
53.5cm 21in high

‡ £ 250,000-350,000



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detail of movement

Gilt-brass clock cases with scroll corner angles appear to have been popular with the Chinese market and were used by both John Mottram and Henry Borrell. The scrolls on the present case are exceptionally finely detailed being pierced on three sides and are almost identical to those on a clock by Borrell, discussed and illustrated by Ian White, *English Clocks for the Eastern Markets*, p.224. That clock also has an automaton surmount although the automaton to the present clock is of unusual shape and is particularly finely executed for a clock of this size.

For further information regarding John Mottram and clocks for the Chinese market please see the footnote to Lot 16.

20

ORNITHOLOGICAL SPLENDOUR

Van Boetzelaer coat-of-arms

Houdringe, de Bilt, Utrecht

AN EXTENSIVE MEISSEN PART DINNER AND DESSERT SERVICE, CIRCA 1765-1780, ACADEMIC AND MARCOLINI PERIODS

each element painted with a vignettes of birds, domestic and wild fowl, wading birds and exotic birds, in natural settings below scattered insects and moths within gilt scroll border, the pieces of form with figural flower finials, comprising:
A large two-handle oval tureen and cover with putto and cornucopia finial; a two-handle oval stand
Two similar smaller tureens and covers; a two-handled oval stand
A pair of two-handled tureen and covers similar; and two two-handled stands
Two pairs of two-handled oval butter tubs, covers and oval stands
Seven octagonal serving dishes in sizes
Eleven shaped-circular serving dishes in sizes
Two large circular pierced drainers
Seventeen saucer dishes in sizes
Eight square dishes in two sizes
A quatrefoil bowl
Twenty-one soup plates
Seventy-one dinners plates
Four shaped-triangular salts on tapering fluted feet
Fourteen baluster cups and thirteen covers
Blue crossed swords marks with *Punktzeit* or asterisk, *Pressnummern*
And a composite part service made in addition comprising:
Three later two-handled oval tureens and four, outside-decorated to match
Twenty-four later side plates, outside-decorated to match
Two Continental porcelain two-handled oval small tureens or butter tubs and covers and two saucer dishes painted with vignettes of birds amongst scattered sprigs within gilt line rims, circa 1800

PROVENANCE

By family repute the Fabricus family of Haarlem, thence by descent until marriage to the Van Boetzelaer family 1882, thence by descent to the present owners.

‡ W **£ 80,000-120,000**

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Meissen service in situ at Houdringe

This refined ornithological dinner service has been in the Dutch noble van Boetzelaer family for generations, at least since 1882, when the van Boetzelaer family, through marriage, were given the Houdringe country estate in De Bilt, a provence of Utrecht. By family repute, the service came into the van Boetzelaer family through the marriage of Baron Godfried Hendrik Leonard van Boetzelaer (1842-1914) to Jonkvrouwe Constantia Wilhelmina Barones Fabricius (1849-1928). Constantia was the daughter of the previous owner of Houdringe, Johan Carel Willem Fabricius (1795-1881), a member of the very wealthy and established noble Fabricius family in Amsterdam and Haarlem.

In the period following the Seven Years War when Saxony was crushed by Prussia, the Meissen factory was no longer seen as the pre-eminent porcelain manufactory in Europe. The present service represents a transitional style in the third quarter of the 18th century when the influence of French porcelain in the decoration, form and use of porcelain services became more apparent whilst retaining forms and decoration which had proven so popular at the factory during the 1740s and 50s, particularly for their export clientele. It represents the naturalism of the rococo period before the confident neo-classical style adopted by the factory under the management of Count Marcolini.

The wide variety and individuality of the bird painting on the present service suggest the use of an engraved graphic source. It is a matter of record that the factory acquired Eleazar Albin's *A Natural History of Birds*, Vol. I (London, 1731) in April 1745 [1] and used the ornithological studies to copy directly on to porcelain. The work of the prolific painters and engravers Jean-Baptiste Oudry and Francis Barlow are undoubtedly also influential in the subject matter portrayed. The skilled artists at Meissen, like many ceramic artists, were adept at using engravings, not only in their entirety but in a "scissor and paste" technique to render novel and exciting scenes. The present service used a variety of identifiable European domestic and wild birds as well as African and South American species, as well as more fanciful birds, perhaps from the artists imagination.

[1] Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, p. 317.

21

EXCELLENCY IN RUSSIAN MARQUETRY

A PAIR OF RUSSIAN NEOCLASSICAL FRUITWOOD MARQUETRY COMMODES, LATE 18TH CENTURY, ATTRIBUTED TO NIKIFOR VASILYEV

each with grey *bardiglio* marble tops above three long drawers, with marquetry of various woods including maple, chestnut, palmwood, with landscape views of a river with villages in the background, flanked by columns, the sides decorated with marquetry floral and fruit arrangements, on tapering feet mounted with gilt-bronze feet
95cm. high, 125cm. wide, 63.5cm. deep;
3ft. 1⅜in., 4ft. 1¼in., 2ft.¾in.

RELATED LITERATURE

U.V. Fomin, *The Art of Marquetry in Eighteen Century Russia*, Moscow, 1989.

W **£ 60,000-100,000**

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Fig.1. A commode attributed to Vasilyev, sold Sotheby's, New York, Ariane Dandois, 25-26 October 2007, lot 645. © Sotheby's Picture Library

Fig. 2. An encoignure at Ostankino Palace, ill. in U.V. Fomin, *op.cit.,* p. 95, fig. 105.

The present commodes with elaborate marquetry panels are an exciting addition to the work of Nikifor Vasilyev and are exceptional examples of the skilled craftsmanship reached by Russian *ébénistes* in the late 18th century in St. Petersburg, Russia.

The attribution to Vasilyev can be drawn through close comparisons between these commodes to other furniture, either signed or attributed to Vasilyev which he executed in the same style and marquetry technique. Generally, the characteristics of his works are two-fold: his panoramic views of Russian landscapes are framed with stylized foliage, often in the form of two intertwined branches. Vasilyev's originality and mastery of the marquetry technique is always evident: the use of multiple woods, their calculated cutting and assemblage which create images bearing complex contrasts in brightness, perspective and shapes.

About a dozen works have now been associated with Vasilyev, most of which belong to public collections in Russia. The only signed work by Vasilyev is a table made in the late 1770s/ early 1780s with a top depicting the park of the Kuskovo Palace, formerly the summer country house and estate of the Sheremetev family (inv. no. M-289, Kuskovo Palace). Interestingly, the top was designed after an engraving by P. Laurent, based on a drawing by the famous draughtsman and engraver M. Makhaev.

Amongst other works, there is a bureau-cylinder from Tsarskoe Selo in St. Petersburg depicting impressive views of Moscow's Hunting Pavilion, Hermitage Pavilion, and Kremlin made from an engraving by Patrike Belaev (1766), after a drawing by Makhaev. Two kidney-shaped tables from the Kuskovo Estate have table tops with views of St. Petersburg framed with intertwined branches. There is also a dressing table attributed to Vasilyev with a similar marquetry scene to the current commodes - a river scene with boats (fig.3). Furthermore, Vasilyev's cylindrical bureau in the collections of the Kuskovo Estate is also a close comparable with two intertwined branches flanking panoramic views of St. Petersburg.

Fig. 3. The top of a dressing table attributed to Vasilyev, ill. in U.V. Fomin, *op.cit.*,, p. 73, fig. 66.

An encoignure in Louis XVI style, now at Ostankino Palace (another important residence of the Sheremetev family) but previously from Kuskovo, has a marquetry panel similar to the sides of the present lot, with a a ribbon-tied hanging fruit and foliate arrangement (fig.2).

Finally, a commode, now also attributable to Vasilyev, was sold Sotheby's, New York, *Ariane Dandois*, 25-26 October 2007, lot 645 ($337,000) (fig.1). This impressive commode, with architectural views, shares with the present lot the same columnar corners, legs, feet mounts and comparable geometric decoration.

NIKIFOR VASILYEV (1748-1848?)

Unfortunately, not much is known about the life of Nikifor Vasilyev, but he seemed to have been one of the most talented cabinetmakers of his time and he enjoyed the patronage of Catherine the Great (1729-1796) and Count Pyotr Borisovich Sheremetev (1713–1788). This maker originates from the Okhta settlement in St. Petersburg, a centre for carpentry, joiners and turners established during the 1720s on the right bank of the Okhta, a river which flows into the Neva river of St. Petersburg. Vasilyev is listed in the guild of Russian cabinetmakers and in the 1770s, his name is listed among the names of the masters in the Okhta settlement who laid the floors in the Tsarskoe Selo Palace. The quality of his work and his marquetry scenes of St. Petersburg and Moscow would have been quite familiar and appealing to his Russian clientele and certainly quintessential to his success.

22

A WELL-TRAVELLED ‘FASHIONABLE BIJOU’ – A FAMILY TREASURE SAVED FROM WORLD WAR II

A GOLD-MOUNTED HARDSTONE, BURGAU AND SHELL ‘STEINKABINETT’-TABATIERE, JOHANN CHRISTIAN NEUBER, DRESDEN, CIRCA 1785

rectangular with cut corners, the lid inlaid in a radiating pattern with 16 colourful semi-translucent hardstone panels, among them agate, chalcedony, quartz and starling stone, within gold mounts with a small engraved number above each stone specimen, centred with an oval carved shell and burgau medallion representing The Toilet of Venus below trees in front of a rocky landscape, in an engraved gold frame, the sides composed of further hardstone specimens in different colours and patterns, numbered from 17 to 40, below a gadrooned border, the base also inlaid in a cell mosaic of 16 trapezoid hardstones radiating out from a gold-framed oval panel of chestnut agate with mossy inclusions,
8.3cm., 3¼in. wide

PROVENANCE

Collection of Rafael Eberhardt (1868-1921), Berlin, early 20th century;
thence by descent

Rafael Eberhardt, born Halevi, was born in Germany in 1868 and lived in Berlin-Charlottenburg. Eberhardt was a senior director at the Berlin branch of Dresdner Bank, founded by Dresden-born Eugen Gutmann (1840-1925) in 1872, and he and his wife Elisheva (Ilsa) Eberhardt (1883-1951) owned a beautiful collection of decorative arts. Like many Jewish collectors in the late 19th and the early 20th century, such as Emma Budge, Margarete Oppenheim or Eugen Gutmann, a gold box by the celebrated Dresden court jeweller Johann Christian Neuber, was also among the *objets d’art* that the Eberhardt family assembled. Many of the gold boxes and the collectibles in some of the aforementioned great Jewish collections in Germany were looted under Nazi occupation and subsequently sold in forced sales (see for example *Sammlung Margarete Oppenheim,* Julius Böhler, München, sale 18-22 May 1936; or Paul Graupe, *Die Sammlung Frau Emma Budge, Berlin,* sale, 28 – 29 September 1937), and some of those that survived the turmoils of the war were only restituted in the past couple of decades. The present *Steinkabinett* was luckily saved from this destiny when the widowed Elisheva Eberhardt fled from Nazi Germany to Israel in 1934, only taking her child and the family’s most precious belongings with her on the long and onerous journey from Berlin to Israel, among them the present lot, tucked under her dress and held in place by a belt around her waist.

LITERATURE

Walter Holzhausen, *Johann Christian Neuber*, Dresden, 1935, no. 39, ill.; p. 19;
Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, cat. no. 186, p. 369

‡ £ 250,000-350,000

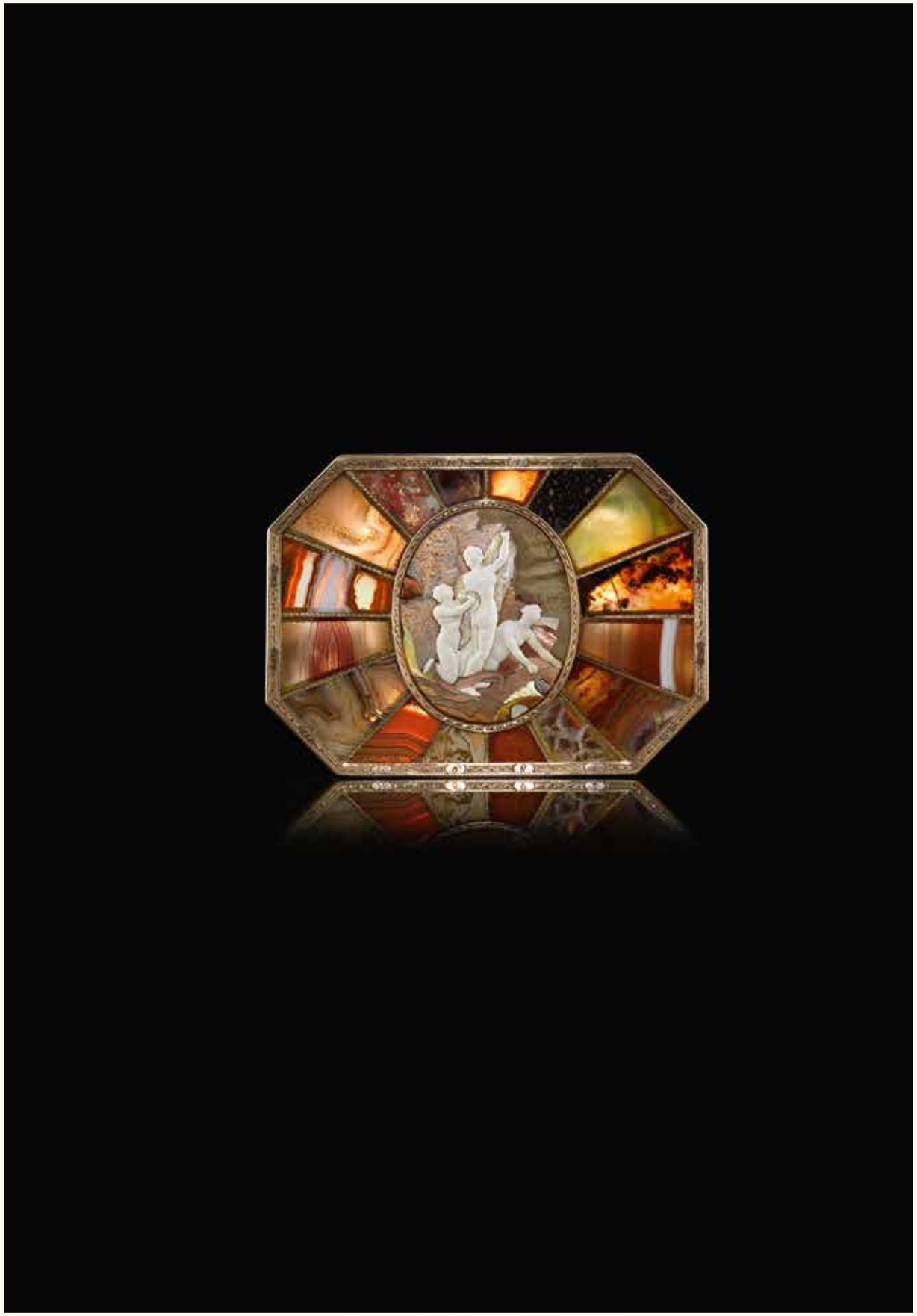

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fig. 1: Elisheva (Ilsa) Eberhardt (1883-1951)

fig. 2: Rafael Eberhardt (1868-1921)

Johann Christian Neuber (1736-1808), court jeweller in Dresden, specialised in creating objects of vertu which combined locally-mined hardstones with delicate work in gold. Neuber was apprenticed to Johann Friedrich Trechaon, a goldsmith of Swedish origin, in 1752 at the age of 17. In 1762 he became master goldsmith and burger of Dresden, succeeding Heinrich Taddel as director of the Grünes Gewölbe, and before 1775 he also was appointed Court Jeweller. It was from Taddel, his father-in-law and mentor, that Neuber acquired his knowledge of hardstones and how to work them. Although commissioned to produce the occasional large-scale work such as a table inlaid with 128 hardstones given by the Elector of Saxony to the baron de Breteuil in 1780 to celebrate the peace of Teschen (now in the Louvre, Paris), Neuber specialised in a wide range of small-scale objects, including snuff boxes, carnets de bal, cane handles, watch cases, chatelaines, and jewellery such as bracelets and rings. His distinctive style was popular both at court and with the many visitors who came to Dresden as it rebuilt itself after the Seven Years' War (1756-63). The great majority of precious objects from the Neuber workshops, such as the present box, are unsigned and unmarked, but are recognisable from the incomparable art seen in both choosing the stones and in their application.

The present box has never before been seen by the public in colour. It was illustrated in black and white by the art historian and Neuber biographer Walter Holzhausen in his 1935 monograph on Johann Christian Neuber celebrating the goldsmith's anniversary the following year (Walter Holzhausen, *Johann Christian Neuber, ein sächsischer Meister des 18. Jahrhunderts*, Dresden, 1935). Evidently, the black and white illustration (fig. 3) which has since been used in the literature on the subject could not do justice to this bright and colourful hardstone specimen snuff box.

As Holzhausen recorded, this box belongs to the group of *Steinkabinettstabatieren*, Neuber's speciality. These boxes could be oval, circular or octagonal and were inlaid with sometimes as many as 140 different Saxon polished hardstone specimens, with the aim of displaying nature's manifold mineral offerings at the same time as providing an outlet for the natural products of cash-poor Saxony. The present box contains 56 numbered specimens held smoothly *en cloison* within narrow gold cagework. The small numbers engraved in the gold mount above each hardstone would have allowed the owner of such a box to look up the exact name and place of origin of each specimen in an accompanying explanatory booklet, only a few of which survive today.

Writing in 2012, Alexis Kugel includes the present box in the last, more neoclassical, group of gold boxes by Neuber, made with specimens arranged in straight rays of hardstone between 1785 and the end of his career in 1794/95 (Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, p. 196). Because of its date, of all the documented gold-mounted hardstone *Steinkabinette* by Neuber, the present example is among the most unusual. It is bright and airy and the semi-translucent hardstone panels are relatively big, allowing them to display different structures or inclusions within the stone and catch the light through like a stained glass window. The gold borders have been minimised so that it is the semi-translucent panels - chosen for their colours which partially pick up the different shades of honey, opalescent pale pink or caramel in the burgau and shell of the central medallion - which attract the attention. In this way, the boxes from Neuber's last period differ from those made around 1775/80, in which the *Hofsteinschneider* focused more on the technique of arranging much smaller hardstone inlays to form complex patterns or imagery (Kugel, nos. 141 or 148).

Abb. 39. Dose in Art Neubers mit Kamee. Privatbesitz

fig. 3: Holzhausen (op. cit.), no. 39

The central plaque on the present lot is also characteristic of another category in Neuber's *oeuvre* - gold boxes applied with hardstone or shell cameos either carved locally or more often imported from Italy. For example, the hardstone and glass cameo of Joseph II, Holy Roman Emperor on an oval presentation box, was evidently produced in Neuber's own workshops (Sotheby's London, 10 December 2020, lot 15; Kugel, no. 72) whereas a signed Neuber box in the British Museum is set with a signed onyx cameo of Achilles by the Roman carver Nicolo Morelli (BM 1906, 1019.1). It is possible that the oval panel on the lid of the present box was imported from Italy. The ground material appears to be of lavastone and the style of the applied ornament can be compared to that on a box in the Gilbert Collection, the lid decorated with a swan swimming in a pool below a rocky hillside, the panel signed: '[S] Morelli F. in Roma via della Scrofa N.8'.

Although Roman cameos and micromosaics (also popular with Neuber) were widely available in Europe in the later 18th century (Charles Truman, *The Gilbert collection of gold boxes*, Vol. I, Los Angeles, 1991, cat. no. 81, pp. 239), it is entirely possible that the central medallion on the present box originates in Dresden, which since the early 18th century had also been known for figures and *Galanteriewaren* (precious yet functional objects) made from grotesque pearls or mother of pearl combined with gold or silver, as works by Johann Melchior Dinglinger (1664 –1731) and his contemporaries attest (see Dirk Syndram / Ulrike Weinhold, exhibition catalogue, *"...und ein Leib von Perl", die Sammlung der barocken Perlfiguren im Grünen Gewölbe,* Dresden, 2000). The fashion for mounting panels applied with differently-coloured carved mother of pearl, shell or burgau into gold boxes seems, however, first to have appeared in Paris in the 1740s. The goldsmiths often used burgau which comes from a sea snail with a purplish shell lining known by the scientific name of *turbo marmoreus*, and which also became popular in Europe for other objects of vertu such as fans, buttons and cane handles as it can be found in a variety of shades. A German gold box, dated circa 1745, inset with carved burgau flowers and leaves, formerly in the collection of Princess Marina, Duchess of Kent, shows that the craftsmen in mid-18th century Dresden and Berlin picked up this Parisian fashion rather quickly (Kenneth Snowman, *Eighteenth Century snuff boxes of Europe*, London, 1966, p. 332, pl. 693). Indeed, in conversation, Charles Truman put forward the theory that the mother of pearl encrusted panels on Paris boxes may have been imported from Germany and then mounted in France. Indeed there would have been no dearth of German artists even at this date to carve this charming medallion (see the late 18th century chinoiserie pearl, burgau and hardstone appliqué panels on the lid of another box in the Gilbert Collection, Truman, *op. cit,* vol. II, 1999, no. 22, p. 43).

Not only can the present box by the Dresden court jeweller be understood as a successful product of Saxon mercantilism in the late 18th century, but it must also be admired as a combination of the contemporary scientific interest in mineralogy and geology with craftmanship and beauty, or as Holzhausen put it, *'in this fashionanble bijou, luxury, taste and science are combined, making it truly interesting for every wealthy connoisseur'* (Holzhausen, *op. cit,* pp. 9-10).

Opposite page with different views

23

A NEOCLASSICAL CLOCK FOR EXPORT

A GEORGE III GILT-BRASS QUARTER STRIKING MUSICAL AUTOMATON TABLE CLOCK FOR THE CHINESE MARKET, WILLIAM HUGHES, LONDON, CIRCA 1775

4¾-inch enamel dial with gilt hands and centre seconds, finely cast gilt rococo corners, the arch with a painted automaton scene of figures in 18th century costume parading in a rural landscape, the three train fusee and chain movement with deadbeat escapement, trip repeat quarter striking and playing a tune on a nest of eight bells every other hour or at will, the backplate engraved with foliate scrolls and signed *Willm Hughes, London*, the case with broken-arch top and flambeau urn finials above canted corners with floral swag mounts, scale side frets, the moulded base with tasselled drape and rosette mounts, on foliate bracket feet
37cm 14½in high

‡ £ 60,000-80,000

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William Hughes is recorded as being in business at High Holborn, London from 1766 and is particularly known for the watches and clocks that he supplied for the Far East market. Working outside the City of London he was able to trade without being a member of the Worshipful Company of Clockmakers but he was obviously highly regarded by the Company and was made an honorary Freeman in 1781. He took a number of apprentices, including Thomas Earnshaw the famous chronometer maker, who succeeded him in business at 119 High Holborn on his retirement in 1784. William Hughes died in 1792.

This attractive clock bears all of the hallmarks of one of the slightly earlier clocks made for the Chinese market in the third quarter of the 18th century. The enamel dial with centre seconds and a rear-wound movement, all essential features of such clocks, combine seamlessly with a very European automaton scene in the arch of the dial plate. The case, in this instance, is almost pure English neo-classicism except that it is executed entirely in gilt-brass, specifically for its intended market. Of small scale, this charming piece provides a transitional snapshot in the development of English musical automaton clocks for the Chinese market

THE CAPTAIN SIR WILLIAM HOSTE

WINE COOLERS

LOTS 24 & 25

Fig. 3, Captain Sir William Hoste (1780-1828) © National Maritime Museum, Greenwich, London

The design for these Egyptian-style gilt bronze wine coolers can be attributed to the French-born artist Jean-Jacques Boileau, a mural painter, who came to England to assist the architect Henry Holland in the decoration of the Prince of Wales's Carlton House.

Boileau's drawing in the Victoria and Albert Museum for a wine cooler in the Egyptian manner which features identical sphinx supports and similar serpent handles is clearly the inspiration for these objects (fig. 1). The drawing is one of a portfolio of seventy-eight designs for silver by this artist now at the V&A, amongst which are two signed and dated 1800 and 1802 respectively (Snodin *op. cit*., p. 125). This collection was once owned by A.C.Pugin (described in his sale catalogue in 1833), with whom Boileau worked at the Windsor Castle renovations. Boileau was part of the milieu working for the Prince of Wales at Carlton House and was probably introduced to England by Henry Holland in 1787 to help with this project. Other sheets in the portfolio which feature identically modelled serpents and lion paws further strengthen this attribution.

Inspired by Napoleon's Egyptian campaign and by Vivant Denon's publication Voyages dans la Basse et la Haute Egypte of 1802 (translated as Travels in Egypt in 1803), the Graeco-Egyptian 'French Empire' style become popular in the erudite circles of London. It features prominently in the designs of Thomas Hope for his collection, the projects of the Prince of Wales, and the products retailed by the royally-appointed goldsmiths Rundell, Bridge & Rundell. With the help of artists like Jean-Jacques Boileau and Charles Heathcote Tatham, the firm drew on a repertoire of designs for their creations executed by the workshops of renowned silversmiths Paul Storr, Digby Scott and Benjamin Smith.

The most famous example of plate in the Egyptian style is the extensive group Rundell, Bridge & Rundell sold in 1811 to the Prince of Wales – by now the Prince Regent – known as the 'Grand Service'. This huge commission naturally contained pieces that pre-date Rundell's invoice by some years. An example by Storr sharing elements of the present coolers' stylistic vocabulary is the set of four silver-gilt tureens hallmarked 1802-1804 (RCIN 51695, exhibited London, The Queen's Gallery, Carlton House, The Past Glories of George IV's Palace, 1991-1992, no. 85). The upper section of Boileau design and in particular the frieze and snake handles also correspond to those of a set of four silver-gilt examples marked by Storr in the collection of the Dukes of Bedford at Woburn Abbey which bear the London hallmark for 1803/4 (Snodin *op. cit*., p. 130, no. 12).

Silver-gilt coolers by Rundell, Bridge & Rundell which more fully correspond to Boileau's design by incorporating the sphinx supports are hallmarked slightly later and include:

A pair adaptable via detachable liners as fruit coolers, hallmarked London, 1805-06 with marks of Digby Scott and Benjamin Smith, formerly in the Alan and Simone Hartman Collection of Regency Silver sold Christie's New York, 20 October 1999, lot 184 (reproduced in Hartop *op. cit*., no. 11). The present set's later removable liners enable their use as fruit baskets much in the same way. A crested but otherwise identical set of four, hallmarked London 1805 with marks of Digby Scott and Benjamin Smith, which were commissioned by Thomas Foley, 3rd Baron Foley (1780-1833), and sold Christie's London, 7 July 2011, lot 8.

Rundells also supplied gilt bronze versions of their silver model identical to this set of four:

A pair retaining their original liners appeared in the sale of the 1st Viscount Bridport, great nephew of Vice-Admiral Horatio Nelson (Christie's London, 12 July 1895, lot 113). The catalogue entry is unclear as to whether these coolers originally belonged to Nelson but a stylistic dating strongly suggests the possibility. The pair was later sold by the Trustees of The Late H. T. S. Upcher, Christie's, Sheringham Hall, Upper Sheringham, Norfolk, 22-23 October 1986, lot 106. A set of four from the Marcos Collection sold on behalf of the Republic of the Philippines through the Presidential Commission for Good Government, Christie's New York, 10 January 1991, lot 53. A pair with the London dealer Harris Lindsay in 2005. A single example with its original liner belonging to Danny Katz sold Sotheby's London, 12 November 2013, lot 261.

Fig. 1, Design for a silver or ormolu wine cooler, by Jean Jacques Boileau. c.1800
© Victoria and Albert Museum, London

ATTRIBUTION TO DECAIX

In terms of style and technique these coolers relate strongly to a distinguished corpus of Egyptian-inspired candelabra which circumstantial evidence links to manufacture for Rundell, Bridge & Rundell by the gilt bronze maker, Alexis Decaix – like Boileau a French émigré.

Four of these candelabra were sold to the Prince Regent in 1811 as part of the Grand Service (RCIN 26108) but earlier examples exist, such as the set of four commissioned circa 1802-1806 for the Egyptian Dining Room at Goodwood House, Sussex, seat of the Dukes of Richmond. Two of these were sold Sotheby's London, 6 July 2016, lot 41 where they were acquired by the Metropolitan Museum of Art (Hartop, *op. cit*., no. 87; fig. 2).

As elaborated in the Sotheby's lot description, a silent partnership had existed between Decaix and Rundell, Bridge & Rundell whose dissolution in January 1809 was gazetted. The dating of the Goodwood candelabra suggests that this partnership was in operation throughout most of the first decade of the 19th Century. Decaix's professional reputation was then at its height, his work having been praised in 1807 by no less a judge than Thomas Hope.

The polymath designer-collector's celebrated interiors at Duchess Street, London are known to have featured gilt bronze objects fashioned by Decaix. In the introduction to his Household Furniture and Interior Decoration, Hope singles out Decaix as the only bronze worker in London "to whose industry and talent I could in some measure confide the execution of the more enriched portion of my designs" (p. 10).

Close parallels can be drawn between certain elements of these candelabra and the current wine coolers. The coolers' central swan motif is sharply moulded in a manner just like the winged solar discs that decorate the lintels resting on the candelabra's standing figures (both ultimately deriving from Denon's plates. The sphinx's wings meanwhile are remarkably alike. In both cases, castings take curvilinear, double-outlined forms divided neatly into sections of proximate size and number; and the chasing of the sections nearest the sphinx's heads emulates soft feathering. These striking stylistic similarities, Decaix's reputation as the preeminent craftsman working in gilt bronze at the turn of the century and his documented ties to Rundell, Bridge & Rundell all support an attribution to him for these wine coolers.

Wine coolers with additional baskets

Fig. 2, The Decaix candelabra, from Goodwood House, sold Sotheby's Treasures 2016, now in the Metropolitan Museum of Art, New York.

CAPTAIN SIR WILLIAM HOSTE (1780-1828)

Amongst the finest of Horatio Nelson's protégés, William Hoste (fig. 3) shared many of his characteristics. Son of a Norfolk rector, short of stature and weak of constitution but immeasurably brave, he entered the Royal Navy at the same age through similar acts of preferment and rose just as rapidly. Taken under Nelson's wing as a twelve-year old servant on the Agamemnon, Hoste played supporting – and later leading – roles in several of the best-known chapters of the French Revolutionary and Napoleonic Wars. During the unprecedented boarding of not one but two Spanish men-of-war at the Battle of St Vincent in 1797, he was by Nelson's side. The following year he served as lieutenant on HMS Theseus at the Battle of the Nile and even though not yet eighteen was promoted afterwards to acting captain and given the prestigious job of delivering news of the great victory to the Neapolitan court. There, he was feted by Queen Maria Carolina, who presented him with a diamond ring and the British ambassador William Hamilton's celebrity wife Emma, remarked that he was a "second Nelson" and took him in her carriage to parade the Naples streets (Pocock, *op. cit*., pp. 82-83). As captain of the brig Mutine, Hoste remained with Nelson in the Mediterranean for the next two years calling his commander his 'second father'. With Nelson, Hoste assisted in the restoration of the King of Naples after the 1798 Jacobin revolt—when the royal family and their treasure were evacuated by the Royal Navy to Sicily— and then at the French surrender of Rome in 1799. For their services to the Neapolitan royal family, Nelson and his fellow officers were showered with decorations and luxurious presents.

Continually denied a period of leave by the events unfolding around him, the strain of an entire decade at sea took its toll. Hoste fell ill with malaria in Alexandria, forcing a period of convalescence and sight-seeing in Athens in 1801 as a guest of Lord and Lady Elgin, at the very moment that their scaffolding was being put around the Parthenon marbles. He began an education in classical antiquity in these favourable surroundings, completed in Florence following his appointment to the frigate HMS Greyhound as his ship cruised the Italian coast.

Prior to being invalided home in 1814, Hoste's one extended period of wartime shore leave was granted him in 1803-1804, years in which this wine cooler model may first have been produced based on the availability of Boileau's design. Certainly objects in this style would have appealed strongly to a by now highly cultured man, who had served with distinction in Egyptian waters and travelled widely around the Mediterranean. When in London he likely would have visited Rundell, Bridge & Rundell's premises at the sign of the Golden Salmon, no. 32 Ludgate Hill in the shadow of St Paul's Cathedral, where he would have seen an extraordinary array of silver, gold, gilt bronze and jewellery which the firm supplied to royal and aristocratic patrons of the day. The discovery of matching wine coolers—with Egyptian motifs obviously linked to the battle of the Nile—among the collections of both Nelson and Hoste, neither rich men or known as collectors, suggest they may either have formed part of a royal gift or that they were subsequently acquired or presented as commemorative of the battle, possibly for the self-proclaimed 'Egyptian Club' of officers who had served at the action.

Fig. 4, Interior, Dropmore House

Having so precociously attained a captaincy during a period of intense conflict, Hoste was able to rapidly accumulate prize money. In January 1800 (when still not twenty) he wrote his father to put "to any purpose he thinks proper" the "£800 or £1000" from the capture of two French grain ships, on top of another £1,000 "remit[ed] to my agent, some few months back" (Pocock, *op. cit*., p. 97). Unfortunately, the Hoste papers at the National Maritime Museum lack any detailed records of his expenditure prior to the 1820s, by which time purchase of these coolers can be discounted on stylistic grounds. These later documents do though illustrate considerable wealth, which his modern biographer estimates rose to around £50,000, largely the accumulation of prize money secured during an extraordinarily lucrative naval career (Pocock, *op. cit*., p. 240).

HOSTE-FORTESCUE DESCENT

Hoste's eldest son, Sir William Legge George Hoste, 2nd Baronet (1818-1868) was born in Rome during his parents' post-war Grand Tour. Following in his father's footsteps, the younger William served the Royal Navy successfully throughout the decades of peace that followed. A captain by the age of thirty, he was eventually awarded a rear-admiralty in 1866.

Rear-Admiral Hoste's daughter Dorothy Augusta married into the Fortescue family in 1891, a year after her new husband had inherited Dropmore House. This Buckinghamshire mansion was originally built by Samuel Wyatt in 1792 for Lord Grenville, one-time Prime Minister to George III. These wine coolers are first indisputably at Dropmore in an unpublished photograph taken prior to WWI in the possession of the current owners (fig. 4). They have been handed down by several generations of the Fortescue family as part of a collection of Hoste memorabilia which includes his sword and a small original oil portrait.

Captain Sir William Hoste's Gold Medal for the Battle of Lissa Order Insignia, together with other related items will be offered for auction by Morton and Eden on 13 July, 2021.

24

THE HOSTE WINE COOLERS

A PAIR OF LATE GEORGE III GILT-BRONZE WINE COOLERS, ATTRIBUTED TO ALEXIS DECAIX, RETAILED BY RUNDELL, BRIDGE & RUNDELL, LONDON, CIRCA 1803-1806, THE MODEL DESIGNED BY JEAN-JACQUES BOILEAU, CIRCA 1800-1802

with twin handles in the form of snakes coiled around a classical mask head, with a flared reeded edge above floral and reeded borders above twin eagles holding a cup, raised on four sphinx supports on a trefoil concave sided platform with an egg and dart border, raised on claw feet, each with a later 19th century removable trellised liner enabling use as fruit baskets (additional height 3 cm.)
27.75 cm. high, 20.25 cm. diameter, 29.25 cm. wide overall; 11 in., 8 in., 11 ½ in.

PROVENANCE

Almost certainly Captain Sir William Hoste, 1st Baronet (1780-1828);
His son Rear-Admiral Sir William Legge George Hoste, 2nd Baronet (1818-1868);
His daughter Dorothy Augusta Fortescue (1862-1941), Dropmore House, Buckinghamshire;
Thence by descent to the current owners.

LITERATURE

Tom Pocock, *Remember Nelson: The Life of Captain Sir William Hoste*, London, 1977.
Michael Snodin, 'J. J. Boileau: A Forgotten Designer of Silver', *The Connoisseur*, June 1978, pp. 124-133.
H. Young, 'A Further Note on J. J. Boileau, "A Forgotten Designer of Silver"', *Apollo*, October 1986, pp. 334-37.
T. Schroder, *The Gilbert Collection of Gold and Silver*, 1988, pp. 337-341, no. 89-90.
Christopher Hartop, *Royal Goldsmiths: the Art of Rundell & Bridge*, 1797-1843, Cambridge, 2005, pp. 54-59, fig. 45, no. 11 (wine coolers) and fig. 43, no. 87 (Decaix candelabra).
Harris Lindsay Works of Art, 2005 Catalogue, London, pp.12-14.

£ 80,000-120,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

25

THE HOSTE WINE COOLERS

A PAIR OF LATE GEORGE III GILT-BRONZE WINE COOLERS, ATTRIBUTED TO ALEXIS DECAIX, RETAILED BY RUNDELL, BRIDGE & RUNDELL, LONDON, CIRCA 1803-1806, THE MODEL DESIGNED BY JEAN-JACQUES BOILEAU, CIRCA 1800-1802

with twin handles in the form of snakes coiled around a classical mask head, with a flared reeded edge above floral and reeded borders above twin eagles holding a cup, raised on four sphinx supports on a trefoil concave sided platform with an egg and dart border, raised on claw feet, each with a later 19th century removable trellised liner enabling use as fruit baskets (additional height 3 cm.); one inset collar a modern replacement

27.75 cm. high, 20.25 cm. diameter, 29.25 cm. wide overall; 11 in., 8 in., 11 ½ in.

PROVENANCE

Almost certainly Captain Sir William Hoste, 1st Baronet (1780-1828);
His son Rear-Admiral Sir William Legge George Hoste, 2nd Baronet (1818-1868);
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T. Schroder, *The Gilbert Collection of Gold and Silver*, 1988, pp. 337-341, no. 89-90.
Christopher Hartop, *Royal Goldsmiths: the Art of Rundell & Bridge*, 1797-1843, Cambridge, 2005, pp. 54-59, fig. 45, no. 11 (wine coolers) and fig. 43, no. 87 (Decaix candelabra).
Harris Lindsay Works of Art, 2005 Catalogue, London, pp.12-14.

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26

FROM THE EMPEROR'S GRAND CABINET

The Emperor Napoleon in His Study at the Tuileries painted by Jacques-Louis David, 1812. National Gallery of Art, Washington, Samuel H. Kress Collection (acc. no. 1961.9.15)

AN IMPERIAL GILT-BRONZE MOUNTED CARVED GILTWOOD CONSOLE TABLE, BY FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER, DELIVERED IN 1808 TO THE PALAIS DES TUILERIES FOR NAPOLEON'S GRAND CABINET INTÉRIEUR

with a rouge Griotte marble top delivered by Louis-Etienne Hersent (1741-1817), above a gilt-bronze mounted frieze centered by a medallion with head of Minerva, flanked by laurel leaves and *paterae*, on acanthus carved scrolled supports, fluted and ending on paw feet and embellished to the sides with flowerheads and lead lion mask to the insides of scrolls, with straight back supports, on a plinth base; inscribed to the back with Palais de Saint-Cloud and Garde-Meuble Impérial inventory numbers: *SC 440* (1833 inventory); *SC 383* (1843 inventory); *ST C 396* (1855 inventory), *43709* (1869 Garde-Meuble Impérial inventory)
104cm. high, 164.5cm. wide, 50cm. deep;
3ft. 5in., 5ft 4¾in., 1ft 7¾in.

PROVENANCE

Delivered in 1808 to the Palais des Tuileries for Napoleon I's *Grand Cabinet Intérieur*;
Returned to the Garde-Meuble de la Couronne in April 1812;
Sent to the Palais de Saint-Cloud in 1832 and placed in the King Louis-Philippe's *Salon du Conseil*;
Moved to the *Salon de Vénus*, previously Napoleon's *Salle du Trône*, after 1855;
Returned to the Garde-Meuble Impérial in 1869;
Sold by the Domaines in 1876;
Collection Château de Carheil, Plessé (Loire-Atlantique);
French Private Collection, where acquired by the present owner.

LITERATURE

Bernard Chevallier, *Saint-Cloud, le palais retrouvé*, Paris, 2013, p.116, ill. p.113.

DOCUMENTAL SOURCES*

Paris, Archives nationales, Maison de l'empereur (Premier Empire): O/2/507, dossier 14, pièce 52; O/2/591; O/2/680.
Paris, Archives nationales, Garde-Meuble: AJ/19/143; AJ/19/312; AJ/19/326; AJ/19/603; AJ/19/605; AJ/19/709; AJ/19/1155.

‡ W **£ 300,000-500,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Le salon de Vénus showing the console table in situ at St Cloud, photographed by Pierre-Ambroise Richebourg (1810 – 1875), circa 1868.© Ville de Saint-Cloud – Musée des Avelines / Gilles Plagnol

A rare documented survival from the Palais de Tuileries at the time of Napoleon I, this console of imposing scale is a magnificent example of the Napoleonic ceremonial gravitas and was delivered in 1808 by Jacob-Desmalter (1770-1841), the greatest cabinet-maker of the period, whose reputation is intrinsically linked to the Imperial Household, the Empire style and its design evolution. On the 200th anniversary of Napoleon Bonaparte's death, the appearance at auction of a piece of this importance is momentously rare and exciting.

This console was delivered to the Emperor's *Grand Cabinet* [i], part of his G*rand Appartements* and with a relevant ceremonial role. Located in a strategic position on the first floor of the palace, between the Throne Room and the Galerie de Diane, it also gave access to Napoleon's Bed Chamber. It served as a backdrop for government councils, for receiving foreign ambassadors in private audiences, for oaths of the highest officials, and for the signing and sealing of the most important administrative acts. It thus came second in precedence of the chambers, only after the Throne Room. Revealing of the importance that the Emperor gave to it, on 31st August 1807, he wrote to Duroc, duc de Frioul and *grand maréchal* of the palace: "*La salle du Trône est achevée ou va l'être, mais le Cabinet de l'Empereur n'est pas bien et c'est surtout cette dernière pièce qui doit être extrêmement riche* - The Throne Room is finished or will be, but the Emperor's Cabinet is not good and it is especially this last room that must be extremely rich" [ii]

By then, the room previously known as the *Grand Cabinet du Roi* still retained part of Louis XIV's decoration, and was one of the most magnificent of the palace, with bold stucco work with military trophies and figures in the antique manner, created under the supervision of Girardon.

In 1810, and despite the requests from Napoleon, the furniture in this room was still eclectic: besides our console, described in the 1809 inventory as «*Une console, Bois sculpté et doré pieds à consoles et Griffes de Lion, marbre Griote d'Italie / Hautr 1m 02 Longr 1.63 Profr 54.....2400*»[iii], there was a circular table for the Conseil and a large lacquer commode, pair to one Guillaume Beneman delivered in 1790 for the *Salon des Jeux du Roi* at Compiègne.

That year was therefore marked by substantial improvements in terms of both decoration and furnishings. On September 26, Pierre-François-Léonard Fontaine noted in his Diary: *"We have started work on the decoration of the Emperor's large cabinet, which must be made magnificent and whose fireplace needs to be changed. SM attaches great importance to the beautification of this room* "[iv]. In the south wall a remarkable chimneypiece designed by Percier et Fontaine was erected and embellished with fine bronzes by Jacob-Desmalter, later reproduced in their seminal *Recueil de décorations intérieures* (pl. 66).

On the 20th April 1812, the console was returned to the Garde Meuble de la Couronne and listed by M. Mogé, concierge du Palais des Tuileries: *«21410 / Une console en bois sculpté et doré pieds à consoles et à griffes de Lion, le dessus en marbre Griote d'Italie.....2 400»*[v]. It remained there until 1832, when it was sent to the Palais de Saint-Cloud to furnish the *Salon du Conseil du Roi*, previously Queen Marie-Antoinette's bed chamber. While the palace was given a new lease of life under the July Monarchy**,** the console remained there almost until the end of the Second Empire, and is described in the inventories of 1833, 1843 and 1855.

After 1855, the console was moved to the *Salon de Vénus*, which had been the Throne Room during the Premier Empire. A photograph of this room, taken by Pierre-Ambroise Richebourg around 1867-1868, shows our console placed near the chimneypiece, below the famous Gobelins tapestry depicting Philippe, Duc d'Anjou and grandson of Louis XV, being proclaimed King of Spain.

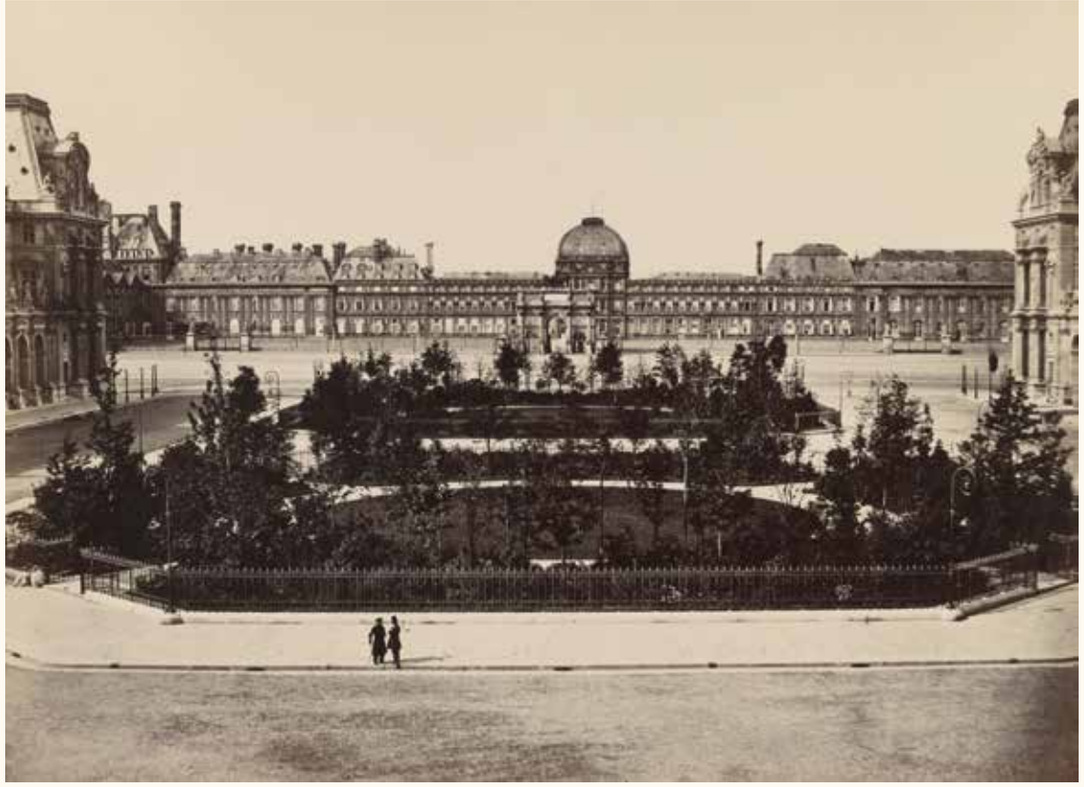
The console left St Cloud in 1869 and was sent back to the Garde-Meuble Impérial, where again it is listed under number 43709, which is also inscribed on the back of the piece: «*43709 (396) Une console bois sculpté et doré, socle évidé, pieds à consoles et à griffes ; tête de Mercure en bronze doré au milieu de la ceinture, dessus en marbre griotte d'Italie Lg 1m 64.....1 500* »[vi].

This console was consequently sold by the Domaines in 1876 and would resurface in the 20th century in the collections of the Château de Carheil, in Plessé. A château built in the 1660's in the style of Louis XIII for René du Cambout, Carheil was acquired in 1842 by François d'Orléans – third son of Louis-Philippe and prince de Joinville – from the marquise de Coislin, comtesse de Carheil. Carheil was then sold by the prince to comte Gourlez de la Motte and changed hands again in 1923, when the comtesse de la Motte, Anne de Montaigu, sold the contents of the château to dealers, and the château was acquired by comte Jacques Armand and his wife, who improved the exterior and refurbished the interior with very fine furniture and works of art.

Despite having survived the tumultuous years of Second World War, the château succumbed to a disastrous fire in January 1945. Only the chapel built by the prince de Joinville remains today, as well as the outbuildings in which some of the château's furniture remained, including our console.

JACOB-DESMALTER ET CIE.

Napoleon, on his rise to supremacy quickly understood the power of symbols and the need for a new imagery for his regime. On the heels of neoclassicism and Mediterranean military campaigns, a neo-Roman aesthetic was developed by Charles Percier and Pierre-François-Léonard Fontaine, who Napoleon appointed as his personal architects from the very beginning of his rule. Jacob-Desmalter worked closely with this design partnership and the *maison*'s style became fundamentally associated with the architects' vocabulary.



Édouard Baldus, Tuileries from the Louvre, between 1851 and 1870. © Library of Congress

Description of the present table under the number SC 440 (Palais de Saint-Cloud, Inventory from 1833).

Description of the present table under the number SC 383 (Palais de Saint-Cloud, Inventory from 1843).

The firm of Jacob-Desmalter et Cie. was the Imperial Family's favourite and by far the biggest supplier of furniture to the Garde-Meuble Imperial, having worked for almost all the official palaces in the French Empire. For the Tuileries, as Napoleon's premier residence and center of executive power, Jacob received the highest number of commissions, with a total of 541 765 FF spent during the period of 1804 to 1813[vii].

With its bold proportions and imposing scale, appropriate for such a majestic room, this console nonetheless illustrates the sophisticated design skills of the firm, answering to a highly demanding and informed patron, with its stately but restrained style. The overall shape, with scroll supports with paw feet, inspired by Roman sarcophagi supports, would become a quintessential console form for decades to come.

The finely chased bronzes are exemplary of the exceptional quality achieved by the bronziers at the Jacob-Desmalter workshops, whose bronze production is often, and erroneously, attributed to Thomire. The naturalistic frieze of laurel leaves flanks a medallion with the head of Minerva, goddess of War and Wisdom, an iconographic choice certainly not fortuitous for the room intended. The *paterae* ending the frieze are of wonderful quality, with small flower heads interspersing the leaves. It should be noted that it is very rare to find gilt-bronze on giltwood furniture, especially of this quality.

This console is a notable example of Empire furniture, by the most successful *ébéniste* of the period, with exceptional documented provenance, and is furthermore a remarkable material memento of three lost palaces that succumbed to the tribulations of history, two of them, at the center of French and European power.

** Information provided by Mr. Bernard Chevallier to whom we sincerely thank*

[i] Arch. nat., O2 507, dossier 14, pièce 52 : « Cabinet de travail / Jacob / 1 Consolle Bois sculpté et doré...2 000 ».
[ii] Arch. nat., O2 161; apud Anne Dion-Tenenbaum, "D'un Empire à lautre: Les Tuileries de 1800 à 1851", in *Les Tuileries, Grands décors d'un palais disparu*, Paris, 2016, p. 95 and p. 130 (note 17).
[iii] Arch. nat., O2 680.
[iv] Pierre-François-Léonard Fontaine, *Journal 1799-1853,* vol. I, 1799-1824, Paris, 1987, p.267.
[v] Arch. nat., AJ19 143, 20 avril 1812, and O2 591, Inventaire du magasin des meubles, 22 avril 1812.
[vi] Arch. nat. AJ/19/1159, Inventaire du magasin des meubles, 13 juillet 1869 f.32, Vente 1876 f.36.
[vii] Denise Ledoux-Lebard, *Les Mobilier Français du XIXe Siècle*, Paris, 1989, p.308.

Château de Carheil photographed by Gustave William Lemaire, circa 1900-1920
© Médiathèque de l'Architecture et du Patrimoine

27

ROYAUMONT'S CANDELABRA BY RAVRIO

Fig.1. Palais abbatial de Royaumont, photograph by Gustave William Lemaire (1848-1928), dated 1900-1920. © Médiathèque de l'Architecture et du Patrimoine

A PAIR OF EMPIRE PATINATED AND GILT-BRONZE TWELVE-LIGHT CANDELABRA, PROBABLY BY ANDRÉ-ANTOINE RAVRIO, PARIS, CIRCA 1800-1805

each in the form of a classical vestal figure carrying in amphorae and supporting twelve branches arranged in three tiers, raised on mounted square *Vert de Mer* marble plinth bases, each vase issuing a second tier of branches marked *R[avrio?] no4*
138cm. high, 45cm. wide; 4ft. 6¼in., 1ft. 5⅝in.

PROVENANCE

Formerly in the collection of Baron Eugène Charles Joachim Fould-Springer and of the the Baroness Marie-Cécile von Springer;
By descent to the collection of Nathaniel de Rothschild at the Palais Abbatial de Royaumont;
Christie's, Paris, 21 September 2011, lot 6;
where acquired by the current owner.

LITERATURE

Paul Guth, 'Le Palais Abbatial de Royaumont', in *Connaissance des Arts*, Février 1957, p. 25.
Axelle de Gaigneron, 'L'inconnu de Royaumont', in *Connaissance des Arts*, Décembre 1982, p. 111 et 113.
Souren Melikian *et. al., La Décoration. Vol. I*, Hachette, Paris, 1963, p. 245.

RELATED LITERATURE

Ernest Dumonthier, *Les Bronzes du Mobilier National. Bronzes d'Eclairage et de Chauffage*, Ch. Massin Editeur, Paris, 1910, pl. 18.
Marie-France Dupuy-Baylet, *L'Heure, Le Feu, La Lumière. Les Bronzes du Mobilier National.* 1800-1870, Editions Faton, Dijon, 2010, p. 194-195.

‡ W **£ 100,000-150,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Fig.2. Palais Abbatial de Royaumont, Ile de France : the lower hall showing the present pair in situ, circa 1966 © Edwin Smith / RIBA Collections

The present pair of candelabra could well represent a rare and significant addition to the oeuvre of one of the most established and talented Parisian *fondeur-ciseleurs* of the early 19th century, André-Antoine Ravrio. Not only are they emblematic of his skilled craftsmanship, but they are a magnificent example of the Empire style, imbued with a decorative vocabulary inherited from Ancient Rome and of the type of treasured property passed down through generations of important collectors of the late 19th century and 20th century, including the Fould-Springers and the Rothschilds.

CANDÉLABRES AUX VESTALES

Following the excavations of Antique cities like Herculaneum (1738) and Pompeii (1748) and their corresponding archaeological findings, France saw the revival of classicism in the late 18th century. Ancient Roman figures like the Vestals and Ancient Greek motifs like amphorae had an immense influence on objects and decorative motifs produced in Europe. This revival observed ornamental phases starting in the 1760s with the 'goût grec', which then evolved into the more refined 'goût etrusque', and finally in the more restrained 'goût antique', often called Empire in the early 19th century.

In keeping with this revival and the Empire taste, the present pair of candelabra each feature an imposing female figure borrowed from Ancient Rome, the Vestal, here carrying amphorae and with a *stola* (a type of drapery that women would traditionally wear above a tunic in Ancient Rome), a *palla* (a long shawl) covering her braided hair. The amphora and Vestal figure, but also Mercury (God of trade, profit, and commerce in Roman mythology) represented on the plinths are the ultimate symbols of the ancient world and altogether they lend the present pair of candelabra a powerful iconography.

The ornamental mounts on the *Vert de Mer* marble plinths are designed after the sculptures of Charles-Antoine Coysevox (1640-1720), *Mercure à cheval sur Pégase* et *La Renommée à cheval sur Pégase* now located at the Musée du Louvre (inv. no MR1824 and inv. no. MR1822). A pair of candelabra in the Mobilier National (inv. no. GML 44391/2) interestingly features the exact same mounts (ill. M-F. Dupuy-Baylet, *op.cit.*, 2010, p.192) and a clock signed *Ravrio/Bronzier à Paris/Mesnil H.ger* presents a similar mount (ill. in H. Ottomeyer and P. Proschel, *Vergoldete Bronzen*, 1986, Vol. 1, fig. 5.14.3).

Aside from the mounts on the plinths, the female figures are another key characteristic on these candelabra which naturally reveals the influence of Antiquity on Imperial iconography. Vestals or Vestal Virgins (*virgo vestalis*) are associated with Vesta, the Goddess of the home and a cult dating back to the 7th century BC until it was banned in AD 394 by Theodosius I. These women were selected at the age of only six or seven for the priesthood and sworn to celibacy for thirty years – commitments they certainly had little understanding of as children. The Vestals lived in the House of the Vestal Virgins on the Roman Forum, near the Temple of Vesta and their duties included tending the perpetual fire in the Temple of Vesta, keeping their vow of chastity, fetching water from a sacred spring, preparing ritual food, and caring for objects in the temple's inner sanctuary. Failure to attend to their duties was punished by a beating; violation of the vow of chastity, by being buried alive. But the Vestal Virgins also enjoyed many honours and privileges not open to married or single women of equivalent social status, including respect, the emancipation from their fathers' rule and the ability to handle their own property.

The representation of a female classical figure was quite popular amongst French designers and *fondeurs-ciseleurs* like Ravrio, Thomire, Galle and Feuchère during the early 19th century. Vestals were however less common and their use is mainly recorded in similar examples than the present pair, with the vestals holding either amphorae or palms. Interestingly, many of these examples are recorded in public collections in Russia, which suggests Imperial Russia's evident interest in this particular model of candelabra:

- a pair of candelabra with palms instead of amphorae delivered to Tsar Alexander 1st of Russia and now in the Palais Anichkov in St Petersburg (ill. A. Gaydamak, *Russian Empire*, 2000, pp.50-51).
- a pair of candelabra by Ravrio's successor, Lenoir, delivered to Tsar Alexander 1st of Russia and now in Tsar's bedroom at Peterhof (ill. A. Gaydamak, *op. cit.*, 2000, pp.248-249)
- a pair of candelabra delivered to Prince Mikhaïl Semionovitch Vorontsov (1782-1856), located in the Palais Vorontsov, Ukraine.
- a candelabrum from the collection of the Cardinal Joseph Fesch, now in the collections of Hôtel de Ville in Ajaccio.

Fig.3. Paire de torchères by Ravrio André Antoine (1759-1814). Paris, Musée du Louvre (inv. OA11803/4). Photo © RMN-Grand Palais (musée du Louvre) / Michèle Bellot

Fig.4. Antoine André Ravrio, bronzier de Napoléon Ier painted by Riesener Henri-François (1767-1828). Paris, Musée du Louvre (inv. no. INV7488). Photo © RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski

An attribution to André-Antoine Ravrio can be drawn not only through the letter R inscribed on the present pair but also through comparisons with his oeuvre, some already aforementioned. In addition, a related example of candelabra signed 'RAVRIO FECIT, PARIS 1814' and with an almost identical central vase issuing the candle branches is in the collections of the Musée du Louvre (inv. no. OA11803-OA11804, ill. D. Alcouffe*, Gilt bronzes in the Louvre*, 2004, p.275) -fig.3.

ANDRÉ-ANTOINE RAVRIO (1759-1814)

André-Antoine Ravrio (1759-1814) was one of the premier *fondeur-ciseleur* (fig.4) during the early 19th century and from a family which had close links with some of the greatest French cabinet makers, his uncles were Vandercruse dit Lacroix, Oeben and Riesener. He produced mounts of the highest quality and supplied *ébénistes* such as Jacob, Benneman and certainly his uncle Jean-Henri Riesener. There is also evidence that in 1795 he worked with another *bronzier*, François Rémond. Although employed by the crown, it was under the Empire that he came into his own becoming *bronzier* to the Emperor in 1810 after work he carried out for Napoleon at amongst others, the Tuileries, Saint Cloud and Fontainebleau. He was also a supplier to the Murats at the Elysée, to Louis, King of Holland at The Hague and to the King of Württemberg. A skilled craftsman and an ingenious designer, he won many plaudits including a silver medal at the Exposition de l'Industrie in 1806. In 1811, he formed a partnership with his adopted son Louis-Stanislas Lenoir, who took over the business in 1814.

Examples of his work are recorded in private and public collections like the Mobilier National (see M-F. Dupuy-Baylet, *op.cit.*, 2010, pp. 59, 87, 95, 108, 131, 177, 206) and the Musée du Louvre.

THE PALAIS ABBATIAL DE ROYAUMONT, THE FOULD-SPRINGERS AND THE ROTHSCHILDS

The Palais Abbatial de Royaumont is located about one hour North of Paris in the department of Val-d'Oise and in the commune of Asnières-sur-Oise (fig.1).

The history of the Palais Abbatial de Royaumont, a large Florentine-style pavilion, dates back to the late 18th century when Louis XVI's chaplain, Henri Eléonore Le Cornut de Balivière, was appointed Abbot of Royaumont in 1781 and commissioned the architect Louis Le Masson to build a palais abbatial (an abbey palace). Although the structural work was completed in 1787, the abbey was partially destroyed in 1792 during the French Revolution.

It was only after 1815 that the new owner of Royaumont, Joseph Van der Mersch, made the Palace habitable for the first time. The estate then passed down through several owners, the Marquis Jacques-Henri-Gabriel de Bellissen, Louis-Roch-François Pitat, Jules Goüin until 1923, when the palace was bought by Baron Eugène Fould (1876-1929) and the Austrian Baroness Marie-Cécile von Springer (1886-1978).

The couple undertook a substantial restoration of the property and furnished the interiors with Neoclassical style works of art such as the present pair of candelabra, in harmony with both the setting and architecture of the Palais.

The Baron and Baroness Fould-Springer had three children, including Liliane (1916-2003) who in 1942 married Elie de Rothschild (1917-2007), thus connecting two prominent collecting families. The Palace eventually passed to their son Nathaniel de Rothschild (b.1946) who deaccessioned some of the contents in 2011.

28

THE NORTHUMBERLAND HOUSE SURTOUT

Hugh Percy, 3rd Duke of Northumberland by Richard James Lane, printed by Graf & Soret, after Christina Robertson (née Saunders) lithograph, circa 1825-1850 © National Portrait Gallery, London

A GEORGE III SILVER MIRROR PLATEAU IN SIX SECTIONS, BENJAMIN SMITH, LONDON, 1807, RETAILED BY RUNDELL, BRIDGE & RUNDELL, WITH ADDITIONS, JOHN BRIDGE OF RUNDELL, BRIDGE & RUNDELL, UNDATED, 1823-1834

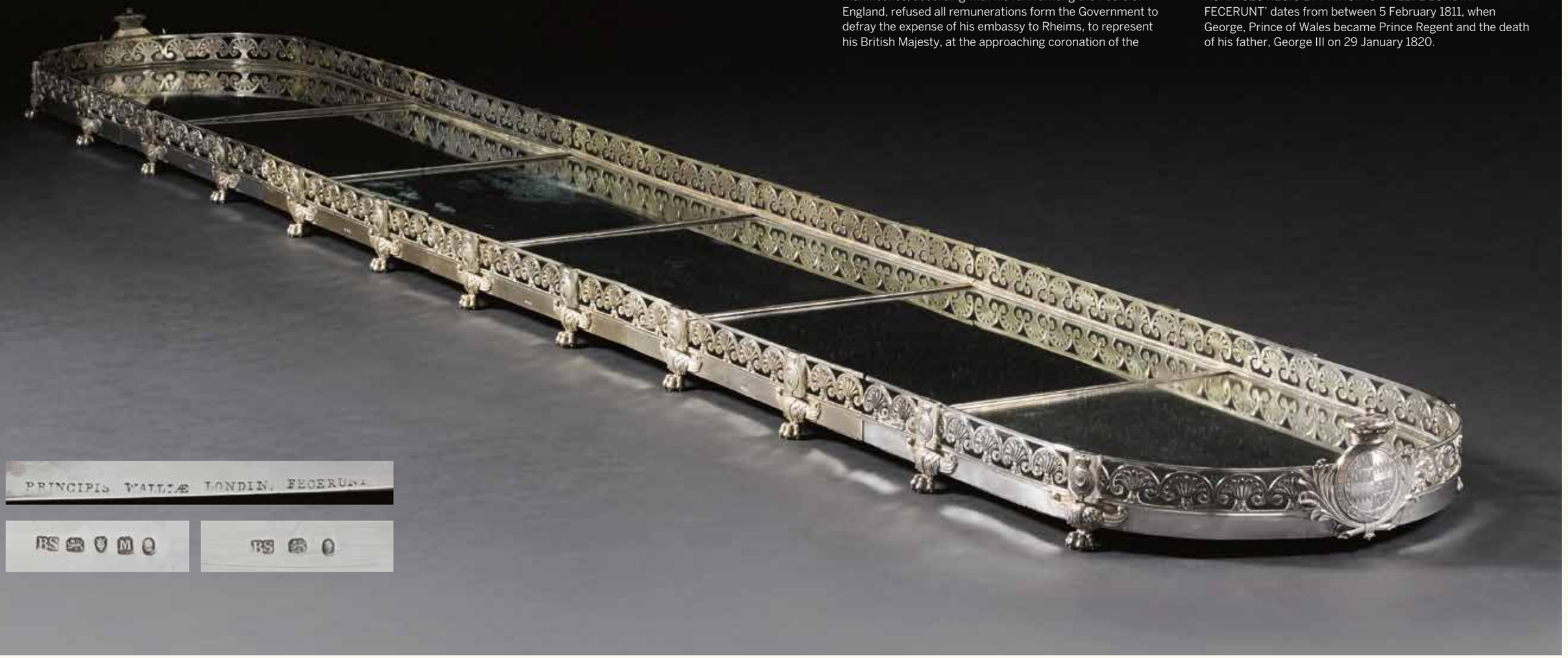
the low gallery border composed of cast and pierced anthemion and scroll motifs between moulded borders, the whole on 24 cast paw, feather and wing supports, each applied with the badge of the Duke of Northumberland on a rectangular plaque, further applied at either end with the arms of Percy, Dukes of Northumberland within the Garter motto and laurel sprays and below a duke's coronet, stamped: 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIÆ LONDINI FECERUNT,' scratch engraved '3375';
together with three later table bases to fit
the plateau, 127 by 116cm., 50 by 46in.; the table bases, 119cm., 47in. high

PROVENANCE

Hugh Percy, 3rd Duke of Northumberland (20 April 1785 – 11 February 1847)
The arms are those of Hugh Percy, 3rd Duke of Northumberland (20 April 1785 – 11 February 1847), who succeeded to the title upon the death of his father on 10 July 1817.

‡ £ 50,000-80,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



In April 1818 it was reported that, 'The Duke of Northumberland has just added to the family plate, a most superb dinner service, which, for value, taste, and highly finished workmanship, is said to be unequalled.' (*The Freeman's Journal*, Dublin, Thursday, 9 April 1818, p. 2c)

The presence of the mark of John Bridge (1754 – 9 April 1834), who entered his mark on 25 November 1823 upon becoming senior partner of Rundell, Bridge & Rundell following the retirement of Philip Rundell (15 January 1746 – 17 February 1827), suggests that the Duke of Northumberland purchased this plateau second-hand. This may have happened in 1825 in preparation for his journey to France to attend the Coronation of Charles X.

'The mission of his Grace the Duke of Northumberland, as Ambassador Extraordinary on occasion of the Coronation of the King of France, engrosses at present a great share of the public attention and conversation. This embassy will be supported with extraordinary splendour. Forty of the Duke's principal lessees have offered to accompany him at their own charge, as a mark of respect; and it is very currently reported that his Grace's suite will be augmented by a very numerous body of his tenantry.' (*Newcastle Chronicle* quoted in *The Morning Chronicle*, London, Tuesday, 22 February 1825, p. 3b)

'CORONATION OF THE KING OF FRANCE.
'It is said that the Duke of Northumberland has, with a munificence, according with his rank among the Peers of England, refused all remunerations form the Government to defray the expense of his embassy to Rheims, to represent his British Majesty, at the approaching coronation of the King of France. When the expense of this mission, upon the splendid scale in which the Duke of Northumberland has arranged to conduct it, is considered, his Grace's delicacy in refusing the disbursements of his expenses, is calculated to uphold, in the eyes of foreigners, the dignified station of a Peer of Great Britain. His Majesty has determined to testify his gracious sense of the Duke's acceptance of the Embassy in the manner described, to present him with a magnificent diamond-hilted sword, of the value of ten thousand pounds, the ornamental parts of which are now finishing, at the house of Messrs. Rundle [sic] and Bridge. The Duke of Northumberland's state carriage, for this particular occasion is now nearly finished, at Messrs. Beech and Co.'s, Long-acre. Two houses are provided for his Grace, one at Paris, and the other at Rheims. Some of his grace's suite left town at the end of the week for the Continent, with a cortege of horses and carriages. Early in May, the Duke and family will set out, and the expensive arrangements are in progress for a succession of entertainments which his Grace means to give to the French Nobility, during his sojourn amongst them. New carriages are to be launched on this occasion from the manufactories of Bushnell, Honeywell, and Co., for Count Bourke de Bourgh; from Barker and Co.'s, for Lord Granville, the British Ambassador, and Prince Esterhazy.' (*The Morning Chronicle*, London, Monday, 25 April 1825, p. 2e)

The retailer's stamp, 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIÆ LONDINI FECERUNT' dates from between 5 February 1811, when George, Prince of Wales became Prince Regent and the death of his father, George III on 29 January 1820.

29

FROM A WINDSOR CASTLE BEDROOM

THE PROPERTY OF A LADY OF TITLE

A ROYAL PAIR OF GEORGE IV GILT-LACQUERED-BRONZE AND PARCEL-GILT ROSEWOOD BEDSIDE CUPBOARDS, SUPPLIED TO GEORGE IV FOR WINDSOR CASTLE BY MOREL & SEDDON IN 1828

each with a *later* variegated white marble square top above a conforming apron with molded edge over a tambour shutter above two panelled drawers with crimson velvet steps, the back with hinged door, the molded base with acanthus edge, on recessed casters, each branded *WINDSOR CASTLE/ROOM: 255* beneath a *VR 1866* [crowned], one with cotton label printed *R.259* and cotton label stenciled *255*, each with printed cotton label *WINDSOR CASTLE/Room 255/No. 38/1866* and each with black inventory number *11256* obliterated, one previously with a wooden top
86 cm. high, 53 cm. square; 33¾ in., 21 in.

PROVENANCE

Supplied to George IV for Room 233 at Windsor Castle, 2 July 1828;
Remaining at Windsor Castle until at least 1866, and variously located in the Long Gallery, and room 255 according to the 1866 inventory;
Anonymous sale, Parke-Bernet Galleries, New York, 19 February 1966, lot 163;
The Doris Duke Collection, Christie's New York, 5 June 2004, lot 682.

LITERATURE

H. Roberts, *For the King's Pleasure*, Royal Collection Enterprises Ltd., London, 2001, p.327, fig.411.

◉ W **£ 40,000-60,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Details of inventory labels

In the 1820s, George IV set about the enormous task of reconstructing and refurbishing Windsor Castle. Architecturally ambitious, the King engaged architect Jeffrey Wyatville and cabinet-makers Morel and Seddon for the task.

Nicholas Morel was awarded the commission to furnish the Royal apartments at Windsor Castle in 1826, having previously worked for George IV as Prince of Wales at both Brighton Pavilion and Carlton House as early as 1795 and earned the title *'Upholder Extraordinary'* to the Prince of Wales by 1807. Morel worked in partnership with Hughes from 1810-1812 at Carlton House. It has been suggested that he joined into partnership with George Seddon as he required the services of a large firm with the capacity to complete the Windsor Castle commission, and the Seddon workshops in Aldergate Street were used to manufacture the furniture for Windsor.

Ever the Francophile, George IV directed Morel to travel to France to execute patterns and drawings of furniture. Meanwhile, George Seddon performed the business functions for the firm. (G. de Bellaigue and P. Kirkham, 'George IV and the Furnishing of Windsor Castle', *Furniture History*, 1972, pp.1-9). Working as decorators, much as Guillaume Gaubert and later Dominique Daguerre had at Carlton House, Nicholas Morel and George Seddon were directly responsible to the King who took an active interest in the project. A series of seventy drawings showing the proposed schemes of decoration, in many cases bearing the King's annotations and approval (*appvd*), were sold Sotheby's London, 9 April 1970.

These bedside cupboards, executed in the French Empire manner, were supplied for a bedroom suite that was situated within and adjacent to York Tower on the south side of Jeffrey Wyatville's 1824 ground-plan for Windsor Castle. The new furniture supplied by Morel and Seddon was all similarly finished in rosewood with gilt enrichments and included a wardrobe, secretaire, writing-table, pedestal dressing-table, and bidet. The impressive giltwood bed together with its crimson bed hangings was originally delivered to Carlton House and later reused and adapted. According to the Windsor Estimates, the bedside cupboards were delivered to Windsor on 2 July 1828 and appear in Morel and Seddon's account book as follows:

'To 2 handsome pedestals of fine rosewood each with a frieze and cornice surmounted by a slab of fine Brocatelli marble, supported by pilasters, terminating on a plinths with improved castors, the upper part enclosed as a cupboard with a Venetian sliding panel and containing a chamber vase of white and gold Davenport china, the lower part containing 2 draw out bedsteps with panelled fronts, and lined at top with crimson velvet, the whole highly polished & enriched with ornamental mouldings gilt in mat & burnished gold.

The cupboards were invoiced under the entry for a sofa table in room 223 (account #803) and also includes the occasional table and secretaire from room 235 for a sum of £679. Other bedside cupboards of the same design but executed in elm or maple were supplied for other bedrooms at Windsor, specifically rooms 227 and 254. Only the Private Apartments on the east and south sides of the Castle Quadrangle had been completed at the time of the King's death in 1830.

By the time of Victoria's reign and the 1866 inventory taken at Windsor, the cupboards had been moved to various locations including the Long Gallery [The Grand Corridor], and two other rooms on the south wing. It is not known when the cupboards left the Royal collection.

30

SÈVRES ZODIAC VASES

A PAIR OF SÈVRES (HARD PASTE) TWO-HANDLED FLARED VASES (VASES `JASMIN' CORNET AUX SIGNES DU ZODIAQUE, 1ÈRE GRANDEUR), PERIOD OF LOUIS-PHILLIPE, 1837

each of flared from rising from a circular foot, with leaf-moulded handles terminating in flowerheads and palmettes, from a design by *Jean-Charles-François Leloy* (fig.1), painted *en grisailles* with emblems of the signs of the Zodiac, within wreaths divided by finials issuing leaves, reserved on a claret-ground bands, below panels inscribed with the months of the year, the plain lower part painted and gilt with torchères reserved on crossed laurel branches suspended from bamboo form posts above palmettes and terracing, the foot with bands of stiff leaves and egg and dart pattern bands on a claret-ground band, *printed crowned LP marks, dated 1837, incised marks*
14 in., 35.4 cm. and 35.6 cm. high
(2)

PROVENANCE

Purported, Grand Salon of the Emperor Napoléon III at Château de Saint-Cloud.

LITERATURE

Inventory of the Château de Saint-Cloud, 1855, under number SC 381 located in the Grand Salon de l'Empereur: "*Deux vases en porcelaine de Sèvres forme jasmin à anses fond blanc décor or et couleur ceinture à médaillons signes du Zodiaque. Hauteur 35 c. objets d'art*"

‡ £ 40,000-60,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Fig.1. Vase Jasmin 1ère grandeur « Les Saisons », by Jean-Charles-François Leloy (1774-1846), 1835. Archives de la manufacture de Sèvres (inv. 2012.1.1812). Photo © Sèvres - Manufacture et musée nationaux, Dist. RMN-Grand Palais / Manzara

These vases were masterfully executed after a design by Jean-Charles-François Leloy: the use of warm colours contrasting the white background thereby creating visual tension further suggested by the convex form and scrolled as handle, as well as the concave appearance of the decoration is remarkable even today. They are certainly a splendid example of how the Sèvres factory remained at the forefront of European ceramic production throughout the 19th century, with its vast, diverse and immensely creative production.

VASE 'JASMIN'

With its cylindrical and slightly flared lip, the form of this vase was known as 'Jasmin'. Some of these vases are recorded in public collections, many decorated after designs by Leloy, a few after Antoine-Gabriel Willermet. For example, there are several pairs in the collections of the Château de Fontainebleau (inv. no. F 543.1/2; F 690C[1]; PHF 1991-0123-A), see Yves Carlier's article 'Sur l'utilisation des vases de Sèvres au Palais de Fontainebleau" (in Antoinette Fäy-Hallé, et. Al. (ed.), *Les Vases de Sèvres XVIIIe-XXIe siècles*, *Éloge de la virtuosité*, Dijon, 2014, pp.164-169).

THE SÈVRES FACTORY AT THE TIME KING LOUIS-PHILLIPE

Sèvres is celebrated for the quality of design and execution; always catching the public's imagination by creating wares in the latest fashion. The factory, which had been founded in the town of Vincennes in 1740 and then re-established in larger quarters at Sèvres in 1756, became the preeminent porcelain manufacturer in Europe in the second half of the 18th century. Louis XV had been an early investor and became its sole owner in 1759. However, due to the upheavals of the French Revolution, the factory did not remain a Royal enterprise and lost much of its clientele.

The appointment in 1800 of Alexandre Brongniart (1770–1847) as the administrator of the factory until 1847 marked a profound shift in the factory's fortunes. Trained as both an engineer and a scientist, Brongniart was both brilliant and very capable. Much of the factory's output during Brongniart's tenure reflected the prevailing Empire taste and the more elaborate Restauration style of the second quarter of the 19th century. A great patron of Sèvres, King Louis-Philippe of the French (r.1830-1848) took a keen interest in the output of the factory then and commissioned numerous items for his residences and as gifts.

JEAN-CHARLES FRANÇOIS LELOY (1774-1846)

Jean-Charles-François Leloy was a respected designer and *ornemaniste* at Sèvres between 1818-1844, and a leading creative force under the direction of Brongniart. The design of the present vases is characteristic of his taste in the 1830s with a more restrained approach than his later work. His use of grisaille panels in a *trompe l'oeil* style, a simple palette, highlighted gilding and a plain ground typifies this early style. His work was designed in harmony with interior decoration and textiles of the time; when compared to the designs of contemporaries such as Jean-Baptiste Amédée Couder (1797-1864) there are striking similarities.[2] Leloy was also the designer of the famous "Clodion" vases that are now kept in the Louvre Museum in Paris (inv. no. OA11340; OA11341). For a discussion of his work see Anne Perrin-Khelissa, "Pour Leloy, dessinateur d'ornements et de formes à la manufacture de Sèvres entre 1818 et 1844", see Antoinette Fäy-Hallé, et. Al. (ed.), *Les Vases de Sèvres XVIIIe-XXIe siècles*, *Éloge de la virtuosité*, Dijon, 2014, pp. 146-153.

[1] Illustrated in Antoinette Fäy-Hallé, et. Al. (ed.), *Les Vases de Sèvres XVIIIe-XXIe siècles*, *Éloge de la virtuosité*, Dijon, 2014, p.169.
[2] Bernard Chevallier, *Saint-Cloud: le palais retrouvé*, Paris, 2013, p.120 for the design of a pelmet.

31

AN IMPERIAL BOUQUET

Botman, Yegor (1821-1891), Portrait of Emperor Nicholas I (1796-1855), 1850s Inventory number ERZh-619 The State Hermitage Museum, St. Petersburg Photograph © The State Hermitage Museum /photo by Vladimir Terebenin

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, ENGLAND

A HIGHLY IMPORTANT AND MONUMENTAL IMPERIAL PRESENTATION PORCELAIN PLAQUE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855), 1852

Signed and dated 'A.Krasovsky 1852', after a still-life painting by Johann Christian Roedig, *with blue Imperial cypher of Nicholas I on the reverse*
70.5 by 59.5cm, 27¾x 23 1/2in.

PROVENANCE

Presented by Emperor Nicholas I (1825-1855) to his sister-in-law Princess Alexandrine of Prussia (1803 –1892), Grand Duchess of Mecklenburg-Schwerin as a Christmas gift in 1852.

W **£ 300,000-500,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Two porcelain plaque painted by Fedor Krasovsky left:after the painting by Johannes Roedig, Imperial Porcelain Factory, St Petersburg, 1852
©The Kuskovo Estate Museum, courtesy of the Museum right: after a by Roedig, Imperial Porcelain Factory, St Petersburg, 1861,
The State Hermitage Museum, St Petersburg, Photograph © The State Hermitage Museum /photo by Vladimir Terebenin

AN IMPERIAL CHRISTMAS PRESENT, 1852

This magnificently painted plaque was presented by Emperor Nicholas I (1796-1855) to his sister-in-law, Princess Alexandrine of Prussia (1803-1892) as a Christmas gift in 1852. Of astounding size for a work in porcelain and painted by the talented Imperial Porcelain Factory artist, Aleksei Krasovsky this plaque appears on the list of '*Porcelain Objects, made for the Emperor as gifts for Christmas 1852*', held in the Russian State Archive (fund N.468, list N. 10, file N. 659, p. 17). It is one of only three large plaques of the period known to exist and the only example remaining in private hands: it is exceptional in its provenance, quality and rarity.

Important enough to be reserved as a gift for Christmas, the scale, vibrant colours and exquisite detail of this vanitas bouquet represent the height of the Imperial Porcelain Factory's production. This plaque was executed by the Imperial Porcelain Factory artist Aleksei Krasovsky, a member the dynasty of flower painters. His older brother, Feodor Krasovsky (1820-1863) was also a master of floral still-lifes and painted the only two other known plaques, one now in the collection of the State Russian Museum of Ceramics in the Kuskovo Estate (Inv. n. GMK FR 17754)and another, executed in 1861, after a painting by Jan van Huysum, that was exhibited at the 1862 International Exhibition in London and is now held in the collection of the Hermitage Museum, St Petersburg (inv. n. MZ-I-880).

Princess Alexandrine of Prussia, by Friedrich Wilhelm von Schadow, circa 1820

Schwerin Castle, Germany

EMPEROR NICHOLAS I (1796-1855) AND PRINCESS ALEXANDRINE OF PRUSSIA (1803-1892)

Princess Alexandrine of Prussia (23 February 1803 – 21 April 1892) was the younger sister of Emperor Nicholas I's wife, Empress Alexandra Feodorovna, born Princess Charlotte of Prussia (1798 –1860). Princess Alexandrine was the seventh child of King Frederick William III of Prussia and Louise of Mecklenburg-Strelitz. She became the Grand Duchess of Mecklenburg-Schwerin through her marriage to Paul Frederick, Grand Duke of Mecklenburg-Schwerin (1800-1842) in 1822. Grand Duke Paul Frederick was born in Ludwigslust, the son of Hereditary Grand Duke Friedrich Ludwig of Mecklenburg-Schwerin and Grand Duchess Elena Pavlovna of Russia. During his reign Grand Duke Paul Frederick moved the seat of his government to Schwerin.

Schwerin castle was the family home of the Dukes and Grand Dukes of Mecklenburg-Schwerin and is one of the most important architectural examples of romantic Historicism in Europe, often described as the 'Neuschwanstein of the North.' It is possible that the present plaque would have been displayed there during the lifetime of Princess Alexandrine.

ALEKSEI KRASOVSKY AND THE IMPERIAL PORCELAIN FACTORY

During the reign of Nicholas I, large scale works produced by the Imperial Porcelain Factory were decorated with copies of Nineteenth-century and Old Master paintings. Consistent with the European tradition of using academic paintings as porcelain design sources, this large porcelain plaque was a canvas for factory artists to showcase their most superlative work, after important paintings. The paintings were typically scaled-down, faithful copies of original works in the Imperial Hermitage, the Academy of Arts or from collections in the Imperial palaces in the vicinity of St Petersburg. The present plaque is painted after Johannes Christianus Roedig, a Dutch artist, active from 1751 to 1802.

'...no one has ever painted flowers on porcelain with greater perfection than the Krasovskys.'

(Exhibition catalogue Porcelain and Roses, The State Hermitage Museum, St Petersburg, 2010, p. 13).

Imperial Porcelain Factory artists usually added their names to important porcelain paintings and the present plaque is signed 'A.Krasovsky 1852'. Aleksei Krasovsky was born in 1825, after beginning his apprenticeship studying porcelain manufacture he joined the painting workshop where he was commended by the factory's Director for his outstanding achievements and awarded three silver roubles (N.Petrova, Antikvarnoye Obozrenie, *Dinastiya Khudozhnikov Krasovskih na Imperatorskom Farvorom Zavode*, St Petersburg, 2009, N1, pp. 70-74). He joined the Imperial Porcelain Factory in St Petersburg in 1850 and would become one of the most respected painters during the period of Nicholas I, a Golden Age for the factory. In 1853, at the age of only 28, he completed the decoration of a circular tabletop with botanical studies as an Easter gift from Nicholas I to Grand Duchess Maria Alexandrovna recorded in the Russian State Archive (fund N.468, list N. 10, file N. 666, p. 83)

Like their rivals in Berlin, Sèvres and Vienna, the Imperial factory decorators used still life flower-painting on porcelain plaques to perfectly demonstrate their mastery and skill. Sadly, Aleksei Krasovsky's early death at the age of just 29 years old meant that in his short career he created very few works. The present lot is therefore a rare testament, not only to this outstanding artist but also to the splendor of the court of Emperor Nicholas I.

NICHOLAS I AND THE IMPERIAL PORCELAIN FACTORY

Emperor Nicholas I was a passionate patron of the arts and was particularly enthusiastic about porcelain. Under his patronage, the production of the factory reached its apogee and works from this period are the finest examples of monumental porcelain by the Imperial Porcelain Factory. Emperor Nicholas I favoured monumental, colourful and highly ornamental works, such as the present plaque. Impressive plaques, such as the present example, were specific commissions, and thus reflected the Emperor's personal preferences in their design and decoration. The present plaque was a personal gift from the Imperial family to their closest relative, rather than a foreign dignitary, as was so often the case with vases, and thus gives us unique insight into Emperor Nicholas I's personal taste in porcelain. Emperor Nicholas I was a true believer in the divine power of the monarchy and was a conservative authoritarian, who believed in economic growth and encouraged industrialization. The Imperial Porcelain Factory grew under his patronage; like many of his European counterparts he understood the power and influence of Russian artistic production within dynastic and diplomatic circles, as a direct reflection of the overall wealth and magnificence of their Imperial patron.

We are grateful to Natalia Petrova for her research and contribution to this article.

32

THE 1ST MAYOR OF CHELSEA'S GLORIOUS PILGRIM BOTTLES

Detail of coat-of-arms

A MATCHED PAIR OF MASSIVE VICTORIAN SILVER PILGRIM BOTTLES AND COVERS, ONE JOHN BODMAN CARRINGTON FOR CARRINGTON & CO., 1892, THE OTHER SEBASTIAN GARRARD FOR R. & S. GARRARD & CO., 1901, BOTH LONDON

each of oval form, applied with lobed cut-card work below a finely engraved cartouche, coat-of-arms and motto, cast leaf-flanked female masks on either side with pendent heavy chain of curved links, applied with further cut-card work and stylized stiff foliage at the neck, hinged cover with openwork finial
79cm., 31in. high
26,046gr., 837oz. 10dwt.

PROVENANCE

George Henry Cadogan, 5th Earl Cadogan, K.G., P.C (12 May 1840 – 6 March 1915), by descent to William Gerald Charles Cadogan, 7th Earl Cadogan (13 February 1914 - 4 July 1997), by whom sold, Sotheby's, 7 June 1945.
Private Collection, London, since the early 1980s

W **£ 150,000-200,000**

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

QUI INVIDET MINOR

QUI INVIDET MINOR

An identical pilgrim flask at the centre of Lambert & Co.'s display case at the International Exhibition, London, 1862 (photo: The London Stereoscopic & Photographic Co. Ltd.)

The arms are those of Cadogan for George Henry Cadogan, 5th Earl Cadogan, K.G., P.C (12 May 1840 – 6 March 1915), who, until then styled Viscount Chelsea, succeeded to the title upon the death of his father on 8 June 1873. After a brief career in the army he turned his attention to politics, serving under Lord Salisbury as Lord Privy Seal from 1886 to 1892 and later, between 1895 and 1902, as Lord Lieutenant of Ireland. Through his close ties with the Kensington and Chelsea area of London, where the family estate comprises some 93 acres, he was elected as the first Mayor of Chelsea in 1900. Although his inaugural dinner was held in the borough in December that year he was obliged to return to Dublin in his capacity as Lord Lieutenant. It has been suggested that the matched pair of bottles now on offer were acquired as part of Cadogan's service of plate to be used during his official duties in Ireland and as Mayor of Chelsea. He was married twice, first in 1865 to Beatrix (8 August 1844 – 9 February 1907), daughter of William Craven, 2nd Earl of Craven, by whom he had seven sons and two daughters. His second wife, whom he married in 1911, was Adele (d. 1960), daughter of Lippo Neri, Conte Palagi del Palagio.

The design and massive size and weight of these pilgrim bottles or flasks is the same as the Sneyd example of 11357gr. (365oz.) sold in Sotheby's Treasures sale, London on 8 July 2015 (lot 8, £87,500). Its maker's mark was that of Charles Thomas & George Fox, London, 1858. It was retailed by Lambert & Rawlings who included it among their display at the International Exhibition of 1862 (see contemporary photograph). Another, smaller (40cm. high) version of this design, maker's mark of George Fox (his brother, Charles Thomas Fox having retired on 31 December 1860), London, 1870, also retailed by Lambert's, was sold at Christie's, London on 1 December 2015 (lot 709).

C.T. & G. Fox, successors to Charles Fox, were for many years chief manufacturing silversmiths to Lambert & Rawlings (from 1861 Lambert & Co.) and afterwards working silversmiths to the trade in general. It was continued until his death by George Fox (12 October 1814 – 1910) who was succeeded by his son, Robert Frederick Fox (1847 – 24 June 1936). C.T. & G. Fox closed upon the latter's retirement in 1921.

It is very likely that the two Cadogan pilgrim bottles offered here were actually made by C.T. & G. Fox and retailed respectively by Carrington & Co. and R. & S. Garrard & Co.

Sotheby's, 34/35 New Bond Street.7 June 1945.
'IMPORTANT ENGLISH SILVER, comprising Massive 19th-Century Pieces, weighing upwards of 9,000oz. of THE RT. HON. the EARL CADOGAN . . . ' (*The Times*, London, 5 June 1945, p. 10)

The description of lot 28 in that catalogue:
'A pair of massive pilgrim bottles, decorated with vertical ovolos in high relief, with mask handles and with coronet shaped stoppers and heavy chain mounts, 30in., high 837oz.; with plinths.' Purchased by M. Freeman at 170sh. per ounce.

HOW TO BID

1. BROWSE

Go to sothebys.com or the Sotheby's app to find works you are interested in.

2. REGISTER

Sign up to place bids.

3. BID

Bid before and during the auction, from anywhere in the world.

FOR ASSISTANCE WITH REGISTRATION AND BIDDING
Enquiries@sothebys.com
US +1 212 606 7000 **UK** +44 (0) 20 7293 5000 **HK** +852 2822 8142
sothebys.com/bidonline FOLLOW US @SOTHEBYS

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction. All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Buyer's Premium and Overhead Premium
A buyer's premium and overhead premium will be added to the hammer price and are payable by the buyer as part of the total purchase price.

The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. The overhead premium, which covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses, is 1% of the hammer price.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Bidding in advance of the live auction Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on sothebys.com or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device). Please refer further to the "DURING THE AUCTION section below.

Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

Pre-sale Estimates in US Dollars and Euros
Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the item of property.

2. DURING THE LIVE AUCTION

Conditions of Business Sotheby's auctions are governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in a Sotheby's auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com.

Bidding at the Live Auction Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Telephone Bids In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see sothebys.com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Absentee Bidding For some sales (other than where the option to submit an Advance Bid (as defined below) is enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction. This service is free and confidential.

05/21 NBS_LIVE AUCTION

Advance Bidding For certain sales, bidders may submit bids in advance of the live auction ("Advance Bid") through an Online Platform, as described above in "BEFORE THE AUCTION" section or by submitting your maximum bid in writing to the Bids Department. For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described below.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via an Online Platform . For information about registering to bid via an Online Platform please refer to sothebys.com.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Currency Board As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both pound sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in the currency amounts shown.

3. AFTER THE AUCTION

Invoices Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

• It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.

• It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at http://www.sothebys.com/en/invoice-payment.html; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

We reserve the right to seek identification of the source of funds received.

New Clients If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a 'W' in the catalogue will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

• A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

○ **Guaranteed Property**
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ **Property in which Sotheby's has an Ownership Interest**
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

◗ **Irrevocable Bids**
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium, overhead premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot.

If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ **Interested Parties**
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

(□) **No Reserve**
Unless indicated by a box (<), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (<). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**
Purchase of lots marked with this symbol ( ) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €) Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

⍟ **Restricted Materials**
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction

Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♤ Premium Lot
In order to bid on "Premium Lots" (♤ in print catalogue or in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advise to you and recommends you obtain independent tax advise. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can ask HM Revenue and Customs to generate a C79 certificate Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE UNITED KINGDOM

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium and Overhead Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

• Sotheby's is instructed to ship the property to a place outside the UK

• The property is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right levy payable in respect of the sale of the Property;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium, Overhead Premium, ARR and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in

attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. CANCELLATION OF STUDIO SALE PURCHASE

(a) If the Buyer is an EU/UK Consumer and the Seller is an Trader, the Buyer shall have the right to cancel the sale contract which exists directly between the Trader (as Seller) and the EU/UK Consumer (as Buyer) during the Studio Sale Cancellation Period for any reason provided that (i) the EU/UK Consumer duly informs Sotheby's during the Studio Sale Cancellation Period of their intention to cancel the purchase of the Lot; and (ii) the EU/UK Consumer returns the Lot to Sotheby's without undue delay and in any event not later than fourteen (14) calendar days from the day after the EU/UK Consumer has communicated their intention to cancel the purchase of the Lot to Sotheby's. The cancellation right does not apply to the purchase of a Lot made to the Buyer's specifications or a Lot that is clearly personalised.

(b) To exercise the right to cancel the sale contract in relation to a Lot, the EU/UK Consumer must inform Sotheby's (being the company within the Sotheby's Group and specified in the Studio Sale Information which offers to sell the Lot either as agent for the Seller or as principal) of their decision to cancel the sale contract by a clear statement (e.g. a letter sent by post, fax or email). Alternatively, the EU/UK Consumer may use the model cancellation form set out below. Provided that the EU/UK Consumer sends the communication to inform the Trader of the cancellation prior to the end of the Studio Sale Cancellation Period, the EU/UK Consumer will be deemed to have cancelled the sales contract within the Studio Sale Cancellation Period.

(c) If the EU/UK Consumer cancels the sales contract within the Studio Sale Cancellation Period, Sotheby's will reimburse (without undue delay and in any event within fourteen (14) calendar days after receipt of the returned Lot from the EU/UK Consumer within the time frame specified in Condition 8(a)(ii) payments received by Sotheby's from the EU/UK Consumer (including the Purchase Price and, where the EU/UK Consumer has utilised Sotheby's shipping services for the delivery of the Lot, the costs of any standard Shipping Services within the EU/UK). Sotheby's shall not process the reimbursement unless and until the Lot is returned to Sotheby's or the EU/UK Consumer has supplied Sotheby's with evidence of having returned the Lot to us. Please note that Lots are to be returned to Sotheby's in the same condition they were received by the EU/UK Consumer or their representative. Sotheby's will make a deduction from the reimbursement for loss in value of the returned Lot, if such loss is the result of unnecessary handling by you.

(d) Sotheby's will make the reimbursement to the EU/UK using the same method of payment as the EU/UK Consumer used for the initial transaction, unless expressly agreed otherwise. Sotheby's will not charge the EU/UK Consumer any fee in connection with processing the reimbursement.

(e) Sotheby's shall not reimburse the EU/UK Consumer by the amount of any supplementary costs which arise if the EU/UK Consumer chooses a type of delivery other than the least expensive type of standard delivery offered by Sotheby's or any import duties we incur as a result of the EU/UK Consumer returning the Lot to us.

(f) The EU/UK Consumer shall send back the Lot or hand it over to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which the EU/UK Consumer communicate their cancellation of their purchase of the Lot to us. This deadline is met if the EU/UK Consumer sends back the Lot before the period of 14 calendar days has expired. The EU/UK Consumer will have to bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

Model form of cancellation – sale of goods/ provision of services:

To: Sotheby's [insert the name of the company within the Sotheby's Group and specified in the Studio Sale Information]

I/We* hereby give notice that I/We* cancel my/our sale of the following goods [*]/for the provision of the following services [*],

Ordered on [*]/received on [*],

Name of EU/UK Consumer(s):

Address of EU/UK Consumer(s):

Signature of EU/UK Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

10. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

11. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

12. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

13. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

14. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

15. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600 Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/ or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.1655

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

12/19 NBS_NOTICE_FURNITURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY
This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS
This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS
The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED....'/ 'SIGNED....'/ 'INSCRIBED....'/ 'DATED....'
in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP...' /'BEARING THE SIGNATURE...'/ 'BEARING THE INSCRIPTION.....'/ 'BEARING THE DATE.....'
in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

Photography:

Heath Cooper
Rick Jenkins
Sean Edgar
Colin Beale
James Stabler
Malcolm Smith
Jamie Govier

This page
LOT 3

This page
LOT 14